LIBRARY

syllabi of courses offered / academic year 1971 - 1972

massachusetts college of art

A CURRICULUM RESTRUCTURING AS THE RATIONALE FOR CHANGE AND LEARNING IN THE ARTS FOR THE MASSACHUSETTS COLLEGE OF ART AY 1971-1972

During the past academic year, 1971-1972, the Massachusetts College of Art has been using and testing a new curriculum model which had been proposed in June 4, 1971, and outlined in a paper prepared by President Jack Nolan and the Academic Dean, John W. Cataldo. The paper is entitled "Recommendations for Change of the Designated Major Programs at the Massachusetts College of Art" and describes the basic rationale for reducing six (6) undergraduate major areas of specialization to three (3). The six major areas included: (I) Art Education, (II) Ceramics, (III) Industrial Design, (IV) Fashion Design, (V) Graphic Design and (VI) Painting and Illustration.

The three newly designated broad major areas include: (I) Art Education (AE), (II) Design (DES), and (III) Fine Arts (FA). The three major areas are supported by B.F.A. degree outcomes in Fine Arts and Design, and the College is currently petitioning for a B.F.A. degree in Art Education to replace the current B.S.Ed. degree. The request for this change in degree outcome from B.S.Ed. degree to a B.F.A.* degree in Art Education is consistent with recent recommended changes in degree nomenclature as advocated by both the Council of Academic Deans and the Council of Presidents. Substantially, the undergraduate program in Art Education includes a requirement of 41 to 44 credits in studio options, 24 studio credits in the Core Program and 6 required studio courses in Art Education totalling** 74 credits in studio. This credit amount (72 - 74) credits) does not include Art History courses, and ranks in the highest

*A B.F.A. in Art Education is offered by the University of Massachusetts in Amherst.

**A B.F.A. usually requires 70 credits or more in studio.

proportion of studio courses available to Art Education majors in similar programs across the country.

The six formerly designated major areas of specialization have been absorbed into three major areas and into the extended departmental basis for organization of the curriculum.

For example, Art Education (1) remains as a major area and Department; Ceramics (2) is now included as a concentration option in the Crafts Department; Fashion Design (3), Graphic Design (4), Industrial Design (5), are now Departments within the major area of Design; and Painting (6), is now a Department within the major area of Fine Arts.

Consequently, the six former areas of specialization have become components of an extended curriculum base and are now situated within the following twelve departments: (1) Art Education, (2) FA/Crafts, (3) FA/Sculpture, (4) FA/Media, (5) FA/Painting, (6) FA/Printmaking, (7) Graphic Design, (8) Industrial Design, (9) Environmental Design, (10) Fashion Design, (11) Illustration and (12) Photography.

In addition to Departments, supportive programs play a vital role in the curricula schema and posture of the College. Supportive programs include the Freshman year Core Program; the Critical Studies program (formerly the Liberal Arts program); dual programs between Art Education, studio departments and Critical Studies; a teacher certification program for candidates with B.A. or B.F.A. degrees; a Master of Science in Art Education with two program options for advanced study.

The curricula and course syllabi for all of the twelve departments have been prepared by Chairmen and faculties of those departments, approved by the Curriculum Committee of the College and by the total faculty during the Spring of the academic year, 1971.

A new evaluation system is being tested in place of the traditional alphabetical and numerical grading systems; a new calendar (4-1-4) has replaced the traditional model; an intersession program currently includes fifty-two students registered for three weeks and three credits of course work in Independent Studies; and a small group of nine students have enrolled for the new Overseas Study Program of the College during the intersession period, December 23, 1971 through January 26, 1972.

SUMMARY

The reorganization and restructuring of major areas of the curriculum of the College, the development of a new evaluation mode and procedures, a new 4-1-4 calendar, and departmental reorganization for vital leadership interactions between all sectors of the College community was the first necessary step in preparing the College for program extensions and expanded service to the community in the arts while maintaining uniqueness.

The strong recent emphasis on reorganization by the College has been deliberately conceived and advanced through administrational leadership initiatives, primarily as an effort to provide the College with the necessary approved curriculum model, modules and systems, in some degree, so as to transplant tested and select "seed forms" for the new educational programs to the Dover campus for growth into extended definitions of learning programs and experiences in the arts. Although the changes as defined in this paper may appear to be complex and extensive, they fit neither of these descriptive terms. For the changes are essentially based on a decision to reorder the curricula of the College into a simple schema that allows a student maximum opportunity for open admissions to all courses and programs of the College with as few restrictions as possible.

We believe, that, since our curriculum model allows as much or more elective options outside of departmental requirements, we have indeed satisfied our first educational goal of maximizing opportunities for learning in the arts and are now in a position of readiness to advance new concepts, definitions and learning programs in the arts for the Dover campus.

JWC/r
December, 1971

John W. Cataldo, Academic Dean

Date: AY 1971-1972
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER: IL 310 Professional Drawing Credits 3

CATALOGUE DESCRIPTION: The study and practice of drawing in relation to the specific needs of the illustrator. Concern is to deal with man in his total environment.

COURSE AIMS: The aims are to help the student to:

1. Develop their sense of observation through dealing with first hand experience.
2. Develop their drawing ability through a number of drawing experiences.
3. Develop the ability to translate what they observe into visual terms.
4. Develop the ability to search out through means of a sketch book, material to be used in illustrative situations.

COURSE CONTENT: Through drawing problems given in the classroom and artistic-journalistic assignments done on location the students are encouraged to develop a more professional attitude toward drawing. From sketch book material, finished drawings are completed in a variety of media.

TEXT: None

REFERENCES & RESOURCES

Anthony Bertram, Dutton Vista;
"1000 Years of Drawing"
Paul Hogarth, Reinhold Pub.;
"The Artist As A Reporter"
Seymour Slive, Dover Press;
"The Drawings of Rembrandt"
Anthony Toney, Dover Press;
"150 Masterpieces of Drawing"
Lynton Lamb, Oxford Univ. Press;
"Drawing For Illustration"

Date: AY 1971-72
Syllabus Prepared by:
Ron Hayes

SYLLABUS

COURSE TITLE & NUMBER: IL 205 Media Techniques Credits 3

CATALOGUE DESCRIPTION: An exploration of the techniques and characteristics of a broad variety of media.

COURSE AIMS: To develop basic skills and a thorough understanding of the materials and tools of the artist. Through close study, the unique creative potential of each material becomes understood. The student also learns to handle these materials with competency while solving a number of problems. As knowledge grows in both areas the artist learns to select the material and method of application which will express his ideas most creatively.

COURSE CONTENT: The course is built around many sample problems which require the use of drawing materials such as: conte crayon, charcoal, pastel, carbon pencil and felt markers. Also water colors, inks, gouache, tempera and polymers are among the painting materials which are employed.

SAMPLE PROBLEM: Using each of the drawing materials (i.e. conte crayon) the student will prod a variety of surface textures and pattern. on a specific support (i.e. pebble board) Later the student will choose from the textures and patterns he has evolved and use them in his illustration.

REFERENCES & RESOURCES:

Hayes, Ronald, The Art of Polymer Ptg. ; Philadelphia: Hunt Mfg. Co., 1970.
Kay, Reed, The Painter's Companion; Cambridge: Webb Books Inc., 1963.
Mayer, Ralph, The Painter's Craft ; Princeton, New Jersey: D. Van Nostrans Company, 1948.

Date: AY 1971-72
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER: IL 207 - Illustration Credits 3

CATALOGUE DESCRIPTION: A course designed to introduce the students to the many facets of illustration and the basic problems that confront the illustrator.

COURSE AIMS: The aims are to provide the students, majoring in illustration, the proper background, needed to give them knowledge and confidence to meet later professional demands in their chosen field.

COURSE CONTENT: Through a variety of problems, involving different basic visual ideas, the students are introduced to the problems confronting the illustrator and his concerns in the visual presentation of commissioned material. Emphases is placed on the importance of preliminary thinking through roughs and comprehensives. Reproduction processes are discussed and applied.

TEXT: None

REFERENCES & RESOURCES: Current periodicals, books, and other illustrative material.

Henry Pitz, Watson Guptill; "The Practice of Illus.
Ernest Watson, Watson Guptill; "Forty Illustrators and How They Work"
International Paper Co. Pub.; "Pocket Pal"
Henry Pitz, Watson Guptill; "Treasury of American Book Illustration"
LN Staniland, Burke London, "Principles of Line Illus."

Date: AY 1971-72
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER: IL 208 Illustration Credits 3

CATALOGUE DESCRIPTION: A continuation of the presentation of basic illustration problems, designed to deal with the many aspects and ideas, presented in the field of illustration.

COURSE AIMS: The aims are to continue to make students, majoring in the field of illustration, aware as to what the many possibilities are in pursuing his chosen direction. Emphases is placed on the approach to and the completion of an idea.

COURSE CONTENT: Through a variety of problems, the students continue to seek and incorporate illustrative concepts, both old and new. Individuality is encouraged. Reproduction processes continue to be discussed and applied. The students are exposed to professional material which aids them to see and aim for quality in their work.

TEXT: None

REFERENCES & RESOURCES:

Watson Guptill Pub.; "Norman Rockwell, Illustrator"
Reinhold Pub.; "The Illustrator in America" 1900-1960
Howard Simon, World Pub.; "500 Years of Art in Illustration"
Mila Contini, Odyssey Press; "Fashion"
David Bland, Faber & Faber; "History of Book Illustration"
Malcolm Salaman, London Studio Ltd.; "British Book Illustration"
Jane Abdy, Studio, Vista, London; "The French Poster"

Date: AY 1971-72
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER: IL 307 Illustration Credits 3

CATALOGUE DESCRIPTION: The examination and the presentation of problems relating to the field of children's literature and other visual material used for informational purposes.

COURSE AIMS: The aims are to familiarize the students with the many opportunities that present themselves in problems dealing with trade material devoted to juvenile readers.

COURSE CONTENT: The problems deal with the examination of children's books and magazines as well as display material used to inform and influence interest in juvenile areas of thinking and enjoyment. The students are given the problem of writing and illustrating a children's book.

TEXT: None

REFERENCES & RESOURCES: Current periodicals, books, and other illustrative material dealing with illustrating for children.

David Pye, Reinhold Pub.; "The Nature of Design"
Dover Pub., "The Early (Later) Works of Aubrey Beardsley"
"The Society of Illustrators Annuals"
Charles Rosner, Harvard Univ. Press,: "The Growth of the Book Jacket"
Patricia Chanciolo, Wm. Brown Pub; "Illustration in Children's Books"
Mabony, Folmsbee, Latimer; Horn Book Co., Inc.; "Illustrators of Children's Books"

Date: AY 1971-72
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER	IL 308 Illustration	Credits 6

CATALOGUE DESCRIPTION: A course designed to point up the role of the illustrator as a communicator in the field of education and other areas of public information.

COURSE AIMS: The course aims, through the presentation of problems dealing with educational material, to make the students aware of the role the illustrator plays in aiding in the producing of educational books, training aids, etc.

COURSE CONTENT: Problems are given that require the students to seek and use research material in preparing new ideas in the presentation of training aids, text book ideas, film clips used in the audio visual studio, etc. Also problems dealing with public service information are presented.

TEXT: None

REFERENCES & RESOURCES: Current educational material

Marshall Lee, Oxford Univ. Press;
"Books For Our Time"

Ken Garland, Reinhold Pub.;
"Graphic Handbook"

Roy Laughton, Reinhold Pub.;
"T V Graphics"

Eleanor Garvey, Peter Wick, Univ. Press, Dallas, Texas;
"The Arts of the French Book 1900-1965"

Date: AY 1971-72
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER: IL 407 Illustration Credits 3

CATALOGUE DESCRIPTION: Advanced problems in illustration designed to aid the students to discover their own potential in preparing future portfolio material.

COURSE AIMS: The aims of the problems given are to encourage and to aid the students to discover their full potential and their major interests in gathering material for future portfolio use.

COURSE CONTENT: Advanced problems are given, relating to the many areas of visual communication. The students are encouraged to approach each problem in an individual manner and to develop themselves as complete creative individuals. Other areas of creative endeavors are examined to broaden their outlook.

TEXT: None

REFERENCES & RESOURCES:

Paul Rand, Wittenborn & Co. Pub.;
"Thoughts on Design"
Edward Hamilton, Reinhold Pub.;
"Graphic Design for the Computor Age"
David Stone, Pitman Pub.;
"Art in Advertising"
Fred Rodewald, Viking Press;
"Commercial Art As A Business"
Art Directors Club of New York; "Annuals of Advertising and Editorial Arts"
Amstutz & Herdeg, Graphic Press, Zurich;
"Graphic Annuals"

Date: AY 1971-72
Syllabus Prepared by:
Tom O'Hara

SYLLABUS

COURSE TITLE & NUMBER: IL 408 Illustration (Portfolio) Credits 6

CATALOGUE DESCRIPTION: Emphasis on portfolio material based on the students choice of direction.

COURSE AIMS: The aims are to aid the students, concerned in preparing their portfolios, to seek the best direction for themselves and to develop material that will give them the best possible exposure.

COURSE CONTENT: Through a series of discussions by the instructor and the presentations of professional people in the fields of visual communication, the students will become aware of what will be expected of them in order to meet professional standards. In addition ... they will be made aware of other fields of creative endeavors. Field trips to professional places of business will be conducted. Students will work during class time on portfolio material.

TEXT: None

REFERENCES & RESOURCES: Current material relating to the field of visual communications;
Tom Cardamone, Watson Guptill;
"Advertising Agency 7 Studio Skills
Fred Rodewald, Viking Press;
"Commercial Art As A Business"
Harold Curwen, Faber and Faber;
"Processes of Graphic Reproduction in Printing"
John Cataldo, International Textbook Co.;
"Graphic Design"

Date: AY 1971-72
Syllabus Prepared by:
Ron Hayes

SYLLABUS

COURSE TITLE & NUMBER: IL 220 Color & Design Credits 3

CATALOGUE DESCRIPTION: A basic course in the analysis and use of color and the function of design in both two and three dimensions.

COURSE AIMS: These courses are structured so as to introduce the student to the concepts and principles of two major phases of the creative process - color and design. The color segment develops sensitivity through a study of its nature and behavior of color and the interaction of colors.

Exploration of two and three dimensional design increases the student's ability to develop personal ideas through the creation of visual order.

COURSE CONTENT: Color is studied as a natural phenomena through increased observation, explored scientifically for a deeper understanding (the physics of light and radiant energy as well as pigmented color). And finally color is used to produce broader visual experiences.

Exercises explore the nature of those elements that form the basis of two dimensional work (line, shape, texture, rhythm, volume, value, color) and their visual organization using a variety of tools (pencil, brush, pen, drafting tools, inks, paints).
The study of the third dimension is advanced through the manipulation of materials such as; plastic, plaster, wood, wire, and stone.

REFERENCES & RESOURCES: de Sansmarez, Maurice. Basic Design. New York: Reinhold Publishing Corp., 1964.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS

COURSE TITLE & NUMBER: FD 358 Fashion Marketing Credits 3

CATALOGUE DESCRIPTION: Development of an understanding of the major considerations involved in the buying, selling, and promotion of fashion merchandise in wholesale and retail markets. Analysis of consumer buying patterns. Study of promotional areas of the fashion industry including advertising, display, and publicity. Development of an awareness of changing behavioral structure in promotional productions which affect marketing activities.

COURSE AIMS: Student will become aware of the importance of fashion in his chosen professional field, as well as its importance in other areas.
Student will understand the sales value of certain fashions.

Comprehensive analysis of the various important interrelated fashion jobs to help the student develop and understand his own area of interest.
Student will be better able to comprehend the complicated structure of the design industry and its relation to retailing.
Student will be able to indentify and use modern fashion expressions pertaining to retailing.
Student will have fashion information of practical value in determining the popularity of a fashion or fashion movement at any given time.
Student can write in essay form an account of the history of the American design industry from its early beginnings to the current advancements in big business enterprises.
Student can name the regional fashion markets and their importance.
Student will be able to identify in writing the important American designers.
Student can write the names and list the differences between the various fashion awards.
Student can list the differences between the American and European designers.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD358 Fashion Marketing

COURSE AIMS:

Student will be able to understand why Paris dominates the fashion picture.
Student will be able to identify and name many European designers.
Students will be able to analyze the design techniques of the European Couture to better evaluate their own designs in terms of salability.
Students will be able to write about several important aspects in the life and life's work of designers on a given list.
Student will be able to better understand design protection laws.
Student will be able to write effective fashion show commentary.
Student will be able to orally deliver good fashion show commentary.
Student will be able to perform any phase of fashion production.
Student will be able to participate in a fashion presentation.

COURSE CONTENT:

Unit 1

A. Careers in fashion: scientific, administrative, and creative.

1. Scientific or technological.

a. Chemistry of fabrics.
b. Dyes
c. Other research specialties.
d. Design of new machinery.
e. Mechanical processes newly invented for cutting, weaving, finishing, patternmaking, etc.

2. Administrative.

a. Production manager or plant engineer.
b. Buyers.

(1) Assistant buyers.
(2) Resident buyers.
(3) Duties and responsibilities in the fashion store. @Sales staff, head of stock unit control, comparison shopping.
(4) Coverage of collections at home and abroad.
(5) Height of the fashion buying seasons.
(6) Capsule collections.

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Jean Torrisi

SYLLABUS (continued) FD358 Fashion Marketing

COURSE CONTENT:

c. Executive positions.

(1) Merchandise manager

d. Related positions in the fashion field.

(1) Stylists
(2) Educational fashion stylists.
(3) Fashion consultants.

e. Fashion Coordination.

(1) What it is and how it works.
(2) Duties and responsibilities of a fashion coordinator in a major department Duties and responsibilities of a fashion coordinator in a major department or specialty store.
(3) Agency coordinator .

3. Creative.

a. Fashion designing.

(1) Couture
(2) Ready - to - wear.
(3) Free-lance.
(4) Design for the theatre.
(5) Fabric design.
(6) Accessories design.
(7) Men's fashion design
(8) Stylist - designer.

b. Fashion Illustrator.
c. Fashion photographer.
d. Fashion writer.
e. Display artist.
f. Promotion jobs.

(1) Mat services.
(2) Public relations.
(3) Sales promotion.
(4) Pattern companies.
(5) TV Film companies.

4. Pertinent vocabulary terms.

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Syllabus Prepeared by:
Jean Torrisi

SYLLABUS (continued) 358 Fashion Marketing

COURSE CONTENT:

Unit 2

A. Fashion .... the retailing concept.
   1. Fashion as an economic force.
   2. Selling points of new fashions.... dominating influences.
   3. Factors that increase the size and rate of new fashion movements.
   4. How fashion influences and permeates price lines.
      a. Practical limitations on creativity.
         (1) Relationship of size range to styling (Evolution of figure types.)
         (2) Relationship of price range to styling.
         (3) Relationship of functional suitability to styling.
         (4) House image.

Unit 3

A. Sources of fashion information.
   1. Professional data and resources.
   2. Research organizations.
   3. Public and social events.
   4. Fashion Press.
   5. Methods used in forecasting future trends.
      a. Technique of discovery and evaluation.
      b. The professional fashion count.
      c. Fashion reports
      d. Fashion notables.
      e. Other sources.

Unit 4

A. American Design Industry.
   1. History of dress manufacturing in America.
   2. Regional fashion markets and their important contributions.
   3. American Designers.
      a. Couture.
      b. Couture - manufacturers.
      c. RTW
   4. Union affiliation.
   5. Corporate management.
      a. autonomy.
      b. diversification.
      c. "going public"
   6. Sizing.
   7. Major American fashion awards.

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Jean Torrisi

SYLLABUS (continued) 358 Fashion Marketing

COURSE CONTENT:

a. Coty American Fashion Critics' Award.
b. Neiman - Marcus Award
c. Others.

8. Design piracy in American fashion.
9. Differences between the American and European Design industries.

Unit 5

A. European Couture.
1. French style leadership
2. Italian Couture.
3. British Couture.
4. Spanish Couture.
5. European RTW.
6. Other design areas.
7. Style piracy in the European design field.
a. Chambre Syndicale.
b. La Camera Naxionale Della Alta Moda Italiana.
c. Incorporated Society for London Fashion Designers.
d. Alta Costura.

Unit 6

A. The retailer
1. Historical resume of retailing. (Fashion Business).
a. Growth of retailing since 1960.
2. Stimulus to progress
3. Variations in store ownership.
4. Services offered.
5. Kinds of retail markets.
a. Department store.
b. Specialty store.
c. Mail - order houses.
d. Variety store.
e. Discount house
f. Boutique operations.
(1) European concept.
(2) American interpretation.
6. Related activities.
7. Where fashion is happening today.
a. Discounters.
b. Junior department stores.
c. Franchise operations.
d. Leased departments.
e. Supermarkets.
f. National Chains.
g. Shopping Centers.

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Syllabus Prepared By:
Jean Torrisi

SYLLABUS (continued) 358 Fashion Marketing

COURSE CONTENT:

Unit 7

A. Image Building.
   1. Special store service.
      a. Extension of credit.
      b. Free delivery
      c. Personal shopper
      d. Coordinated shopping.
      e. Alterations of apparel.
      f. Repair and maintenance.
      g. Other services.
   2. Identify vs. image.
   3. "Going national."

Unit 8.

A. Interrelationship of manufacturer, retailer, and consumer.
   1. Price as a measure of quality.
   2. Estimating consumer desires -buying habits and practices.
      a. Consumer spending - impact on merchandise categories.
         (1) Clothing expenditures.
      b. Pricing of merchandise.
      c. Categories of apparel.
   3. Impact of social change on clothing consumption.
      a. Diffusion of income and wealth.
      b. Low income groups.
      c. Increased leisure.
      d. Population changes.
      e. Consumer sophistication.
      f. The Youth Market.
   4. Consumer power.
      a. Collective aspects of consumption.
      b. Individual consumer opinion.
   5. Consumer responsibilities.
      a. Shopping ethics.
      b. Citizenship and responsibilities.

Unit 9

A. Clothing and the international market.
   1. Increased variety of goods.
   2. Specialization in production.
   3. International relations.
      a. Couture and RTW industries.
      b. U. S. apparel imports and exports.
         (1) Impact on American merchandising operations.

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Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD358 Fashion Marketing

COURSE CONTENT:

Unit 10

A. Recognition of quality - consumer and professional aspect.
   1. Fabric construction.
      a. Fiber content.
      b. Yarn construction.
      c. Colorfastness.
      d. Finish.
   2. Workmanship
      a. Cut
      b. Seams and stitching.
      c. Buttonholes and fastenings.
      d. Interfacings and linings.
      e. Hems and other details.
   3. Analysis of proper fit.
   4. Sources for making sound evaluations and judgements.
      a. Informative labels
      b. Brand names.
      c. Standards.
         (1) Textiles
         (2) Pattern sizes
      d. Advertising.
      e. Other sources.
   5. Evaluation of the currents of our times in gaining perspective in clothing decisions.
      a. Significant concepts in the solution or clothing problems.
         (1) decision - making
         (2) possible alternatives.
         (3) evaluating alternatives.
         (4) selection

Unit 11

A. Promotional activities.
   1. Advertising problems of the promotional, semi-promotional, and non - promotional store.
   2. Evaluation and selection of media.
   3. Sales promotion practices.
      a. Changing patterns in fashion merchandising.
      b. Review of current major fashion trends.
      c. Special sales.
      d. Manufacturer's promotional events.
      e. Special events.
   4. Fashion advertising.
      a. Purpose of advertising.
      b. Institutional advertising.
      c. Basic elements of advertising.

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Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) 358 Fashion Marketing

COURSE CONTENT:

d. Written and verbal copy.
(1) Fashion copy - institutional and promotional.
(2) TV production and costs.
e. Limitations of retail advertising.

5. Publicity
a. Releases
b. Fashion presentations.

6. Fashion Show Production
a. Importance of fashion shows to the retailer and to the consumer.
b. Types of fashion presentations.
c. Fashion show procedures.
d. Modeling.
(1) For the trade show.
(2) For the public fashion show.
(3) Techniques of modeling demonstrated.
(4) Study of fashion mannequins.
e. Writing fashion show commentary.
f. Oral delivery of fashion show commentary
g. Planning and presentation of a fashion collection or collections.

7. Display.
a. History and development.
(1) Characteristics of modern display.
b. Elements of effective merchandise display.
(1) Adequate window properties.
(2) Correct arrangement and color harmony.
(3) Effective merchandise harmony and treatment.
(4) Dramatic appeal.
c. Principles of balance, proportion and arrangement.
(1) Influence of color on balance.
(2) Types of displays.
d. Design of window backgrounds and fixtures.
e. Department store displays-window and interior.
(1) Fixtures

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Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) 358 Fashion Marketing

COURSE CONTENT:

(2) Display preparation.
(3) Lady's RTW.
(4) Lingerie.
(5) Millinery.
(6) Handbags.
(7) Hosiery.
(8) Men's wear.
(9) Fabrics.
(10) Related merchandise.

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Arnim, Faye, Fur Craft, Key Pub. Co., New York: 1964.

Arnold, Pauline, and White, Percival, Clothes and Cloth: America's Apparel Business, Holiday House, New York: 1962.

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Bender, Pearl, Muffs & Morals, Marrow, New York: 1954.

Bergen, Polly, Book of Beauty, Fashion, and Charm, Prentice-Hall, New York: 1962.

Brenner, Barbara, Careers in Fashion, Dutton, New York: 1964.

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Cain, Gertrude, The American Way of Designing, Fairchild, New York: 1950.

Date: AY 1971-72
Syllabus Prepared by
Jean Torrisi

SYLLABUS

COURSE TITLE & NUMBER: FD 458 Professional Seminar Credits 3

CATALOGUE DESCRIPTION: Comprehensive understanding of related and supportive areas of study in the fashion field. Exploration of singificant issues and topics of current interest in the industry by fashion personnel and prominent figures in the fashion arts. Emphasis on the development of professional attitudes for business success. Field trips are an integral part of this course.

COURSE AIMS: Student can understand other related fields evaluate their various components, and extricate information of importance as applicable to fashion design.
To introduce the study of retailing and merchandising as it is today.
To point out the changing trends in retailing.
To explain selective fashion merchandise.
To point out the factors that influence t the retail prices of merchandise.
To enable the student to understand the consumer point of view concerning fashion products.
To point out the importance of selling and promotion to the merchandising operation.
To emphasize the important selling and promotional considerations for buying merchandise.
To determine current fashions through significant changes.
To develop an understanding of business enterprises and industrial practices involved in the production, distribution, and consumption of fashion products.
To point our important merchandising considerations for the future in the changing world of retailing.
To learn what the tools of the fashion business are and how to use them.
To develop a fashion - educated person.

COURSE CONTENT: 1. Presentation of basic knowledge of related and supportive areas of RTW and accessories including origins, methods of production and finishing, uses and care of

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SYLLABUS (continued) FD 458 Professional Seminar

COURSE CONTENT:

consumer oriented materials, study of construction methods, terminology, and quality identification. There is a comprehensive exploration of the dramatic developments in the field as well as the traditional background of information necessary for a full understanding of the huge, complex, fast-moving field of design and production.

2. Future projection in fashion and retailing.
   - a. Stores of the future.
   - b. Technological innovations.
   - c. Silhouette changes
   - d. New Textiles and Materials.
   - E. Other fashion - oriented innovations.
3. Guest lectures presenting a variety of topics that will bring to the attention of the graduating class the many new and fascinating opportunities, for which their training has prepared them.
4. Field trips to advertising firms, merchandising areas of business and industry.
5. Discussions will center around professional requirements and differences in manufacturing and retail operations.
6. Graduating students will become acquainted with the fashion field through social, professional, cultural, and civic events. Attendance at fashion events, showroom and hotel showings, manufacturer's presentations and press showings will further develop their ability to judge significant fashion changes.

BIBLIOGRAPHY:

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Amory, Cleveland, Who Killed Society, Harper & Bros., New York: 1966.

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Arnold, Pauline, and White, Percival, Clothes and Cloth: America's Apparel Business, Holiday House, New York: 1962.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD 458 Professional Seminar

BIBLIOGRAPHY:

Ballard, Bettina, In My Fashion, David McKay Co., Phila.: 1960.

Barfoot, Aydrey, Discovering Costume, Univ. of London Press: 1960.

Barker, Clare W., Principles of Retailing, McGraw-Hill, New York: 1956.

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Birmingham, Frederic A., Esquire Fashion Guide, Harper & Row, New York: 1962.

Brown, Paul L., & Willam R. Davidson, Retailing Principles & Practices, Ronald Press, New York: 1953.

Chambers, Berniceg, Selling Fashion Merchandise, New York, Univ. New York: 1951.

Cheskin, Louis, How To Predict What People Will Buy, Liveright Pub. Corp., New York: 1957.

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Davis, D., History of Shopping, Routledge & K. Paul, London: 1966.

Duncan, Delbert J., and Phillips, Charles F., Retailing Principles & Methods, Richard D. Irwin Inc., Illinois: 1955.

Evans, Mary, Better Clothes for Your Money, Lippincott, Phila: 1952.

Ferry, John W., A History of the Department Store, Macmillan, New York: 1960.

Fried, Eleanor, Is the Fashion Business Your Business?, Fairchild, New York:1958.

Gold, Analee, How to Sell Fashion, Fairchild, New York; 1967.

Date: AY 1971-72
Syllabus Prepared by:
Joanne Brandford

SYLLABUS

COURSE TITLE & NUMBER: FD 304 Textile Printing Credits 3

CATALOGUE DESCRIPTION: Workshop in textile printing: design and technique. Emphasis upon the use of direct and resist methods as design tools.

COURSE AIMS: The Purpose of this course is to enable the student to work easily with a variety of textile printing methods. Using a flexible approach, the student will be able to produce many types of designs upon cloth.

COURSE CONTENT: Students will be introduced to the silk screen printing technique, with emphasis upon using the silk screen as a flexible design tool. The students will be shown how to prepare the screen, dyes and cloth in order to achieve the most satisfactory design solutions. A high level of creativity and technical proficiency will be encouraged.

REFERENCES & RESOURCES:

Johnston, Meda P. and Glen Kaufman. Design on fabrics. N. Y., Reinhold, 1967.
Krevitsky, Nik. Batik art and craft.
Osumi, T. Printed cottons of Asia.
Proud, N. Textile printing and dyeing.

TEXTILE PRINTING: A SELECTED BIBLIOGRAPHY

Adam, T. "The art of batik in Java" (Bulletin of Needle and Bobbin Club, V.18, #1, 2. 1934) N. Y.

Baker, G. P. Calico painting and printing in the East Indies in the 17th and 18th centuries. 2 V. Edward Arnold, London, 1921.

Bolton, E. Lichens for vegetable dyeing. Studio, London, 1960.

Briggs, Asa William Morris: selected writings and designs. Baltimore, Pelican, 1962.

Brigham, W. T. "Ka Hana Kapa" Bishop Museum, Honolulu, 1911.

Clouzot, Henri & F. Morris Painted and printed fabrics. Metropolitan Museum of Art, New York, 1927.

Conran, T. Printed textile design. (The Studio How to do it Series - 74) Studio, London, 1957.

---------- English Chintz. Small Picture Book #22. Victoria and Albert Museum, London, 1955.

---------- English Printed Textiles. Large Picture Book #13. Victoria & Albert Museum, London, 1960.

Date: AY 1971-72
Syllabus Prepared by:
Joanne Brandford

SYLLABUS (continued) FD304 Textile Printing

TEXTILE PRINTING: A SELECTED BIBLIOGRAPHY

Fei, Chai & Others — Indigo prints of China. Foreign Languages Press. Peking, 1956

Hall, A. J. — A handbook of textile dyeing and printing. National Trade Press Ltd., London 1955.

Hartung, Rolf — More creative textile design. Reinhold, N. Y. 1965.

Hunton, W. G. — English decorative textiles. Tiranti, London, 1930.

Ikle, Charles — "Ikat technique and Dutch East Indian Ikats." Bulletin of the Needle and Bobbin Club, V.15. #1.2. 1931) New York.

Imperial Chemical Indus. — An introduction to textile printing. (Rev. ed.) Butterworth/ICI, London 1968.

J. Irwin and K. Brett — Origins of chintz. London, HMSO, 1970.

Irwin, J. and R. Murphy — Batik. Victoria and Albert Museum, HMSO London, 1969.

Jacobs, Fred F. — Textile printing: materials, methods and formulae. Chartwell House, N. Y. 1952.

Japan Textile Color Design Center — Textile designs of Japan. VI-III. . F. Lewis, England, 1959-61.

Johnston, M. P. & G. Kaufman — Design on fabrics. Reinhold, N. Y. 1967.

Keller, I — Batik, the art and craft. Charles E. Tuttle, Rutland, Vt. 1966.

Krevitsky, Nik — Batik art and craft. Rheinhold. N. Y. 1964.

Langewis, L. & F. A. Wagner — Decorative art in Indonesian textiles. F. Lewis, England, 1964.

Lawrie, L. G. — A bibliography of dyeing and textile printing, comprising a list of books from the 16th century to the present time (1946). Chapman and Hall, London 1949.

Leggett, W. F. — Ancient and medieval dyes. Chemical Pub. Co. 1944.

Leur, J. C. van — Indonesian trade and society. Van Hoeve, The Hague. 1955.

Lewis, Albert — Block prints from India for textiles. Field Museum of Natural History, Chicago 1924.

Lubs, H. A. — The chemistry of synthetic dyes and pigments. Reinhold, New York, 1955.

Mairet, Ethel — A book on vegetable dyes. Douglas Pepler, Sussex, 1917.

Mathews, J. M. — Textile fibers. Wiley, N. Y. 1954.

Montgomery, F. — Printed textiles: English and American cottons and linens 1700-1850. Winterthur Museum, Delaware 1970.

Monzie, A. de & Y. Rambosson — Les batiks de Madame Pangon. Paris 1925.

Date: AY 1971-72
Syllabus Prepared by:
Joanne Brandford

SYLLABUS

COURSE TITLE & NUMBER: FD 305 TEXTILE SCIENCE/DESIGN Credits 3

CATALOGUE DESCRIPTION: Visual analysis and practical experimentation provide a broad understanding of the textile arts: material, structure, ornament. Ancient, pre-literate and contemporary textile techniques are explored in the studio, museum and library.

COURSE AIMS: The purpose of this course is to enable the student to develop familiarity with the inherent properties and varied expressions of the textile arts. The student will become aware of the limitations and potentialities of natural and synthetic materials; in addition, the functional inter-relationships between material and basic structural modes will be stressed.

COURSE CONTENT:

1. Introduction to textiles; fibers, spinning, criteria for evaluation.
2. Linen; Egypt; horizontal ground loom; plain weave.
3. Wool; Eastern Mediterranean, Peru, Central Europe; vertical loom; tapestry; dyes.
4. Silk; Far East; silk weaves; silk-inspired looms; silk in Europe.
5. Cotton; India, Indonesia, Europe; typical weaves; dye-technology; Chintz; Indonesian textile embellishment.
6. Synthetics; modern textile technology; testing methods.
7. Non-woven textiles; percussion techniques; single-element methods; lace; basketry; knotting; embroidery.
8. Contemporary textile expression; art vs. industry; role of textile designer textile artist.

TEXT: Wingate, I. Textiles and their selection

References and Resources:

Ackerman, P.	Tapestry, the mirror of civilization.
American Fabrics.	Encyclopedia of textiles.
Clouzot, H.	Painted and printed fabrics.
Irwin, J.	Origins of chintz.
Jarry, M.	World tapestry.
Kybalova, Ludmila	Coptic textiles.
Ozumi, T.	Printed cottons of Asia.
Weibel, A.	2,000 years of textiles.

Date: AY 1971-72
Syllabus Prepared by:
Joanne Brandford

SYLLABUS (continued) FD305 Textile Science/Design

A SELECTED BIBLIOGRAPHY OF TEXTILES: GENERAL & TECHNICAL WORKS

Albers, Anni	On designing. Middletown, Conn. Wesleyan University Press. 1962.
	On weaving. 1965
American Fabrics	Encyclopedia of textiles. Englewood, Cliffs, New Jersey, Prentice-Hall 1960.
Arnold, Pauline	Clothes and cloth: America's apparel business. 1961.
Atwater, Mary M.	By-ways of handweaving. Macmillan, N. Y. 1954.
	Shuttlecraft book of American hand weaving. Macmillan, N. Y. 1951.
Bell, James W.	Practical textile chemistry. Chemical Pub. Co., N. Y. 1956.
Birrell, Verla	The textile arts. Harper & Row, N. Y. 1959.
Black, Mary E.	New key to weaving.
Booth, John	Principles of textile texting. Chemical Publishing Co., N. Y. 1961.
Buresh, Frances	Non-Woven fabrics. Reinhold, N. Y. 1962.
Emery, Irene	The primary structures of fabrics, an illustrated Classification. Textile Museum, Washington DC, 1966.
English, W.	The textile industry: an account of the early inventions of spinning, weaving, and knitting machines. Longmans, Green, London, 1969.
Flemming, Ernst	An encyclopedia of textiles from the earliest times to the beginning of the 19th century. Weyhe, N. Y. 1927.
Forbes, R. J.	Studies in ancient technology: E.J. Brill, Leiden, 1956.
Frey, Berta	Designing and drafting for handweavers. 1958.
Hall, Archibald	The standard handbook of textiles. 7th ed. Heywood, London, 1969.
Hindson, Alice	Designer's drawloom. Branford, Boston, 1958.
Hunt, Anthony	Textile design. London The Studio, 1937.
Irwin, John	Shawls. Victoria and Albert Museum, London.
Lewis, Ethel	The romance of textiles. Macmillan, N. Y. 1937.
Linton, George	Applied basic textiles. Duel Sloan and Pearce, N. Y. 1966.
Matthews, J. M. & H. R. Mauersberger	Textile fibers. Wiley, N. Y. 1954.
Oelsner, Gustav	Handbook of weaves. Dover, N. Y. 1950.
Onions, W. J.	Wool, an introduction to its properties, varieties, uses and production. Benn, London, 1962.
Potter, M. D. & B. P. Corbman	Fiber to Fabric. McGraw-Hill, N.Y. 1954.

Date: AY 1971-72
Syllabus Prepared by:
Miss Jean Torriisi

SYLLABUS

COURSE TITLE & NUMBER: FD201 Fashion Theory & Analysis Credits 3

CATALOGUE DESCRIPTION

This course introduces the student to a concept of fashion in present-day society. Principles, elements, and psychological impact of color and design as applicable to dress are studied. Social,psychological, economic, theological,and scientific factors that motivate and govern the acceptance or rejection of any style are explored. In-depth study is made of theories of fashion movement, origin of fashion trends, and sources of inspiration for the fashion designer. The course also includes applicable professional nomenclature. Development of a personal and professional philosophy of clothing will be sought.

COURSE AIMS:

The student will become aware of the importance of fashion in satisfying psycholo gical and social needs.
Student will understnnd the fashion language. The basic vocabulary is given and will eventually develop into a detailed glossary of fashion terms.
Student will know why an appreciation of design is important.
Student will inderstand that good design does not take the place of function and utility, but granting these fundamental qualities, it is the excellence of design in terms of consumer appreciation that determines which goods will be purchased.
Student will know what fashion is and how it functions.
Student will know what makes fashion and what influences its movements.
Student will be exposed to the various theories involving fashion change and through discussion and research can formulate a personal evaluation of all theories.
Student will be able to formulate design ideas two-dimensionally and be prepared to execute them in three-dimensional form.
Student will have the opportunity to experiment with his ideas in 20 and/or 30 form with stress placed on understanding rather than proficiency.

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Syllabus Prepared By:
Jean Torrisi

Syllabus (Continued) FD201 Fashion Theory & Analysis

COURSE CONTENT:

Unit 1.

A. The concept of fashion.
   1. The significance of clothing
   2. Analysis of clothing behavior patterns.
   3. Relationship and importance to retailing.
   4. Major and minor areas fashion touches.

Unit 2.

A. Fashion terminology.
   1. Terms of immediate significance in the study of fashion.
   2. Past descriptive terms that have relevancy and importance to current fashion.

Unit 3.

A. Elements of design...Color, Line, Form and Space and Texture.
   1. Line
      a. Principles of the evaluation of good design as applicable to dress.
         (1) Importance of knowledge of design to retailing.
         (2) Analysis of design elements.
         (3) Psychological effects of line on the human form.
         (4) Significant design terminology used in fashion field.
         (5) Selling points of new fashions...dominating influences.
   2. Form and Space
      a. Various line usage and their relation to the whole dimension.
      b. Relationships to body contours.
   3. Texture
      a. Appearance and hand of various materials.
      b. Basic textile analysis.
      c. Uses and violations of design principles.

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Jean Torrisi

SYLLABUS (continued) FD201 Fashion Theory & Analysis

COURSE CONTENT:

4. Color analysis.
   a. Importance of knowledge of color science to the study of clothing design.
   b. Sources of consumer interest in color.
   c. Clarification of technological aspects and color terms.
5. Theory of color harmony.
   a. Discussion of basic color harmonies used in clothing industry.
   b. Application of the principles of color harmony.
6. Psychological effects of color.
7. Reasons for the acceptance or rejection of certain colors at any given period of time.

Unit 4.

A. Origination of fashion trends:
   1. Original European fashion centers.
   2. Sources of inspiration for fashion designer.
   3. Trends that influence fashion movements.
      a. History
      b. Government
      c. Socio-economic status
      d. Current events
      e. Arts-Music-Painting-Sculpture
      f. Entertainment

Unit 5.

A. The Fashion Cycle
   1. Theories of fashion movements.
      a. Inception
      b. Popularization
      c. Decline and abandonment
   2. Occurrence and reoccurrence of major style changes.
      a. Short cycle
      b. Style revivals
      c. Analysis of various theories.
   3. Reasons for the change of fashion scene today.
      a. Economic factors
      b. Transportation
      c. Democratic ideal
      d. Improved manufacturing methods.

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SYLLABUS (continued) FD201 Fashion Theory & Analysis

COURSE CONTENT:

e. Adaptability of clothing and and colors
f. Mood towards leisure and its implications
g. Fashion as a morale booster.. psychological implications.
h. Increased fashion promotion.. Fashion Group

4. Factors that foster and hinder fashion changes.
   a. Economic
   b. Social
   c. Psychological
   d. Theological
   e. Scientific
5. Popular theories of fashion change.
   a. Two schools of thought.
      (1) Acceptance theory.
      (2) Theory of motivation (Motivational Research)
6. Exploration of the theory of "planned obsolescence".

Unit 6.

A. Principles of fashion designing
   1. Creativity and technology.
   2. The designing process.
      a. Conception
      b. Evaluation
      c. Execution

TEXT:

Reference material

A. Women's Wear Daily (Trade newspaper.. Fairchild Publication)
Required as a text reference.

Required reading: Packard, Vance, The Hidden Persuaders, Pocket-Books-A Cardinal Edition, New York, 1963

REFERENCES AND RESOURCES:

Trade publications other than the text.
Daily newspapers.
Fashion magazines...American, European, and International.
Relevant books, periodicals, and pamphlets.
Mimeographed material.
Field trips arranged as exhibits and fashion presentations relevant to the course of study occur.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD201 Fashion Theory & Analysis

BIBLIOGRAPHY:

Anspach, Karlyne; The Why of Fashion, Iowa State University Press, Iowa: 1967.

Arnold, Pauline, and White, Percival, Clothes and Cloth: America's Apparel Business, Holiday House, New York: 1962

Ballard, Bettina, In My Fashion, David McCay Co., Phila.: 1960.

Beaton, Cecil, The Glass of Fashion, Doubleday, New York: 1954.

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Bender, Marylin, The Beautiful People, Coward-McCann, New York: 1967

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Birren, Faber, Color Psychology and Color Therapy, McGraw-Hill, New York: 1961

Braun-Ronsdorf, Margarete, Mirror of Fashion, McGraw-Hill, New York: 1963.

Brockman, Helen L., The Theory of Fashion Design, (3rd edition) John Wiley & Sons, New York: 1967.

Chambers, Bernice, Color & Design, Prentice-Hall, New Jersey: 1947.

Chambers, Bernice, Fashion Fundamentals, Prentice-Hall, New Jersey: 1947.

Comstock, Helen, The 100 Most Beautiful Rooms In America, Viking Press, New York: 1965.

Crawford, Morris D. C. One World of Fashion, Fairchild, New York: 1967.

Darriaux, Genevieve, Elegance, Doubleday, New York: 1964

Editors of Esquire, Fashion For Men, Haper & Row, New York: 1966.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD201 Fashion Theory & Analysis

BIBLIOGRAPHY :

Fairchild, John, The Fashionable Savages, Fairchild, New York: 1965.

Flugel, John Carl, The Psychology of Clothes, International Univ. Press, New York: 1966.

Garland, Madge, Fashion, Penquin Books. Baltimore, Md. : 1962.

Goldstein, Harriet, and Vetta, Art in Everyday Life, Macmillan, New York: 1954

Hawes, Elizabeth, Fashion Is Spinach, Random House, New York: 1938.

Hawes, Elizabeth, It's Still Spinach, Little Brown & Co., Boston: 1954.

Hoebel, Ed Adamson, Anthropology: The Study of Man, McGraw-Hill, New York: 1966.

Horn, Marilyn J., The Second Skin, Houghton-Mifflin, New York: 1968.

Hurlock, Elizabeth, The Psychology of Dress, Ronald Press, New York: 1929.

Justen, H., Clothes Make the Man, MacFadden-Bartell, New York: 1965.

Langner, Lawrence, The Importance of Wearing Clothes, Hastings House, New York: 1959.

Lyle, Dorothy, The Clothes We Wear, NEA Journal, Wash. D.C.: 1966.

Lynes, Russell, The Tastemakers, Harper & Bros., New York: 1954.

McJimsey, Harriet Tilden, Art in Clothing Selection, Harper & Bros., New York: 1963.

Merriam, Eve, Figleaf: The Fashion of Being in Fashion, Lippincott, Phila.:1960.

Moore, Doris Langley, The Woman in Fashion, Batsford, New York: 1949

Obst, Frances Melanie, Art & Design in Home Living, Macmillan, New York: 1963

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD201 Fashion Theory & Analysis

BIBLIOGRAPHY:

Packard, Vance, The Hidden Persuaders, David Mc Kay Co., New York: 1963.

Packard, Vance, The Pyramid Climbers, David McKay Co., New York: 1957.

Packard Vance, The Status Seekers, David McKay Co., New York: 1964.

Packard Vance, The Waste Makers, David McKay Co., New York: 1964

Picken, Mary Brooks, The Fashion Dictionary, Funk & Wagnalls, New York: 1957.

Rathbone, Lucy, Fashion & Fabrics. Houghton & Mifflin, Boston: 1962.

Roach, Mary Ellen, and Eicher, Joanne B., Dress Adornment and the Social Order, John Wiley & Sons, New York: 1965.

Robinson, Dwight E. The Rules of Fashion Cycles, Horizon, March: 1959.

Rudofsky, Bernard, The Unfashionable Human Body, Doubleday & Co., New York: 1971.

Ryan, Mary Shaw, Clothing: A Study in Human Behavior, Appleton, New York: 1966.

Spanier, Ginette, It Isn't All Mink, Random House, New York: 1960.

Stote, Dorothy, Men Too Wear Clothes, Lippincott, Phila: 1950.

Sturm, Mary Mark, Guide to Modern Clothing McGraw-Hill, New York: 1962.

Stuttard, Marie, Fashion is Fun, TRI-OCEAN, New York: 1967.

Thompson, H. M. and Rea, L.E., Clothing For Children, John Wilay & Sons, New York: 1949.

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Wilkins, Emily, A New You, Putnam's Sons, New York: 1965.

Young, Agnes B., Recurring Cycles of Fashion, Harper & Bros., New York: 1937.

Young, Kimball, Social Psychology, Appleton-Century-Croft, New York: 1956.

Date: AY 1971-72
Syllabus Prepared by:
Joanne Brandford

SYLLABUS

COURSE TITLE & NUMBER: FD203 History of Costume Credits 3

CATALOGUE DESCRIPTION: Native, folk and historic costume traditions are studied as they have evolved through time and over a wide geographical and cultural range.
Attention is directed toward design, material and cultural factors.

COURSE AIMS: The main purpose of this course is to expose the student to the wide range of aesthetic and functional solutions created. in response to problems of costume design. The value of this exposure for the designer goes without saying; but even for the non-specialist, a study of clothing styles other than one's own can lead to an increased understanding of culture and history.

COURSE CONTENT: Slide -lectures and movies will be used to survey the development of Western costume tradition from earliest times to the present. Readings from the required texts and in addition this course will cover non-European costume and other material will supplement these lectures. It is here, indeed, where the main emphasis will lie. A significant portion of the course will be devoted to non-Western clothing tradition, with slides, discussion and hopefully, actual specimens. Field trips to local museums are essential to this part of the course.

TEXTS: Kohler, Carl. A history of costume. Dover, N.Y. 1963.

Laver, James. The concise history of costume and fashion. Abrams, N. Y. 1963.

REFERENCES & RESOURCES:

Anspach, K. The why of fashion.
Barton, L. Historic costume for the stage.
Bird, Junius and L. Bellinger. Paracas fabrics and Nazca needlework.
Boucher, F. 20,000 years of fashion.
Braun-Ronsdorf, M. Mirror of fashion.
Contini, M. Fashion from ancient Egypt to the present day.
Cordry, D. Mexican Indian costume.
Davenport, M. Book of costume.
Desroches-Noblecourt, C. Tutankhamen.
Evans, J., ed. The flowering of the middle ages.
Langner, L. The importance of wearing clothes.
Roach, M. E. and J. Eicher. Dress, adornment and the social order.
Stenton, F. The Bayeayx tapestry.

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Syllabus Prepared by:
Joanne S. Brandford

SYLLABUS (continued) FD203 History of Costume

BIBLIOGRAPHY:

Kohler, Carl A history of costume. New York, 1963.

Langner, L. The importance of wearing clothes: New York, 1959.

Laver, James Costume through the ages. New York, 1963.

---------- Modesty in dress. Boston, 1969.

Lister, Margot Costume: an illustrated survey. London, 1967.

Payne, Blanche History of costume. New York, 1965.

Quennell, Peter Victorian panorama. London, 1937.

Rhead, G. W. History of the fan. London, 1910.

Richardson, Jane Three centuries of women's dress fashions. Berkeley, 1940.

Roach, Mary Ellen & Joanne Eicher: Dress adornment and the social order. N. Y. 1965.

Rudofsky, Bernard Are clothes modern? Chicago. 1947.

Sronkova, Olga Gothic fashions in women's dress. Prague, 1954.

Valeton, Elsa Dutch costumes. Amsterdam, 1959 (?).

Waugh, Nora The cut of men's clothes 1600-1900. London, 1964.

Wilcox, Ruth T. The mode in costume. New York, 1947.

Young, Agnes B. Recurring cycles of fashion 1760-1937. New York, 1937.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS

COURSE TITLE & NUMBER: FD255 Fashion Design Credits 6

CATALOGUE DESCRIPTION: Development of fundamental draping, pattern-drafting, and technical skills. Communication of original ideas using geometric principles in design as well as master block pattern structures. Basic garment construction will give the student experience in translating creative designs into 3 D form.

COURSE AIMS:

1. To develop skill in the execution of design ideas.
2. To formulate a depth of understanding of the following.
3. To develop technological skills.
4. To analyze and evaluate two-dimensional and three-dimensional design ideas in terms of professional concepts and trend setting implications.
5. To stimulate creative thinking and self-criticism in order to develop artistic understanding in fashion design.

COURSE CONTENT: Introduction to the technical skills involved in the construction of a garment.

1. Hand and machine processes as applicable to design and decorative detail.
2. Use of various finishes and construction elements are analyzed through discussions of the advantages or inherent limitations in the physical characteristics of the material being considered.
3. Basic fabric and non-textile information will be offered.
4. Flat pattern drafting and draping principles in constructing the various master blocks or slopers will be taught.
5. Tailoring techniques.

Unit II A. Design of fashion garments based on the principles of geometric form.

1. Use of various selected geometric constructs in their minimal form as a basis for the executuon of a curved or architectural fashion silhouette.
2. Emphasis will be placed on the variables of color and design as well as fabric and non-textile potentials.

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SYLLABUS (continued) FD255 Fashion Design

COURSE CONTENT:

Unit III.

A. Relevent nomenclature to the fashion design field.

1. Technical terms.

TEXT:

Texts: Kopp, Ernestine, Vittorina Rolfo, and Beatrice Zelin.
Designing Apparel Through The Flat Pattern Fairchild Publications Inc., N. Y. 1968.
Rohr, M. Pattern Drafting and Grading - Women's and Misses Design, Rohr Publications Co., N. Y. 1950.

REFERENCES & RESOURCES:

Women's Wear Daily (Trade Newspaper - Fairchild Publication:)

Relevant trade publications - Men's Wear Daily, Daily News Record, Fairchild Publications.

Daily newspapers.

Fashion magazines - American European, International.

Various booklets prepared by the Department Chairman.

BIBLIOGRAPHY:

Arnold, Janet, Patterns of Fashion, Englishwomen's Dress and their Construction, Wace Pub. Co., London, 1966.

Bane, Allyne, Creative Clothing Construction, McGraw-Hill, New York:. 1967.

Barfoot, Audrey, Discovering Costume, University of London Press, London: 1965.

Beck, Doris May, Custom Tailoring for Homemakers, Charles A. Bennett Co., Illinois: 1964.

Bishop, Edna Bryte, and Arch, Marjorie Stotler, Fashion Sewing, J. B. Lippencott Co., Phila.: 1962.

Brockman, Helen L., Theory of Fashion Design, John Wiley & Sons, Inc., New York: 1965.

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Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD255 Fashion Design

BIBLIOGRAPHY:

Delavan, Betty C., Adams, Arrelia K., and Richards, Louise G., Clothing Selection Application of Theory, Burgess Publishing Co., Phila.: 1962.

East, Marjorie, and Wines, Mary E., Fashion Your Own, Houghton-Mifflin Co., Boston: 1964.

Hardy, Kay, Costume Design, McGraw-Hill, New York: 1948.

Heath, Samuel, Ladies Coat and Skirt Making, C. Lockwood, London: 1962.

Hillhouse, Marion S., Dress Selection and Design, Macmillan Co., New York: 1963.

Hillhouse, Marion S., and Mansfield, Evelyn A., Dress Design, Houghton-Mifflin, New York: 1963.

Hoffman, Peggy, Sew Far, Sew Good, E. P. Dutton & Co. Inc., New York: 1958.

Johnson, Hildegarde, Sheffner, Sarah and Clawson, Barbara, Sewing Step - By - Step, Ginn & Co., Boston: 1967.

Johnson, Mary, Sewing the Easy Way, E. P. Dutton Co., New York: 1966.

Kogos Apparel Books, Dress Pattern Designing, Kogos Pub., New York: 1960.

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Kopp, Ernestine, Designing Apparel Through the Flat Pattern, Fairchild Book Division, New York: 1966.

Lewis, Dora S. Bowers, Goode, Mahel and Kettunen, Marietta, Clothing Construction and Wardrobe Planning, Macmillan, New York: 1960.

Lynch, Mary and Sara, Sewing Made Easy, Garden City Books, New York: 1960.

Mansfield, Evelyn A., Clothing Construction, Houghton-Mifflin Co., Boston: 1953.

Mauck, Francis F., Modern Sewing Techniques, Macmillan Co., New York: 1963.

McCall's Sewing Book, Random House, New York: 1963.

Meshke, Edna, Textiles and Clothing, Burgess Publishing Co., Minneapolis: 1961.

Rathbone, Lucy, Tarplay E., East, N., and Ahern, N., Fashion and Fabrics, Houghton-Mifflin Co., Boston: 1962.

Rowe, Patricia Lingane, Shorthand Fashion Sketching, Fairchild, New York: 1960.

Tilke, May, Costume Patterns and Design, Pralger, New York: 1957.

Wingo, Caroline, The Clothes You Buy and Make, McGraw-Hill, New York: 1953.

Date: AY 1971-72
Syllabus Prepared by:
Jean Tottisi &
Zulmira Almeida

SYLLABUS

COURSE TITLE & NUMBER FD 355 Fashion Design Credits 12

CATALOGUE DESCRIPTION: Fashion designing on an intermediate level in developing intricate designs into finished products. An analysis of sketches to prepare for pattern drafting or draping. A study of the principles of grading. Personal interpretation of specified projects. Basic apparel-materials information is offered. Work in fabric and non - textiles.

COURSE AIMS:

A. Student will have a working knowledge of several systems of designing fashions and will be able to determine which of these systems or combination of systems will best suit the development of his design idea.

B. Student will be able to solve fitting problems.

C. Student will have a better understanding of the a vantages and disadvantages of using certain materials for his particular construct.

D. Student will understand the basic principles of grading a pattern in different size ranges.

E. Student will futher perfect his skills in design technology.

F. Student will be exposed to designing collections in various selected areas of study in 2 D form.

G. Student will experiment with design in diversified areas of fashion learning- RTW, Couture, and tailoring skills.

REFERENCES:

A. Texts: Kopp, Ernestine, Rolfo, Vittorina, and Zelin, Beatrice, Designing Apparel Through the Flat Pattern, Fairchild Publications, Inc., New York: 1968.
Rbhr, M., Grading, Women's and Misses' Garment Design, Rohr Publication Co., Connecticut: 1965.
Rohr, M., Pattern Drafting & Grading - (Women's & Misses Design.) Rohr Publishing Co., New Jersey.: 1950.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi &
Zulmira Almeida

SYLLABUS (continued) FD 355 Fashion Design

REFERENCES:

B. Women's Wear Daily (Trade newspaper-Fairchild Publication

C. Relevant trade publications - Men's Wear Daily, Daily News Record, Foatwear News.

D. Daily newspapers.

BIBLIOGRAPHY:

Armin, Faye, Furcraft, Key Pub. Co., N. Y.: 1964.
Arnold, Janet, Pattern of Fashion, Wace, London 1966.
Ashbrook, Frank G., Mrs. Glamorous * Practical, D. Van Nostrand Co., N. Y. 1954.
Bane, Allyn, Creative Clothing Construction, McGraw-Hill, N. Y.: 1967.
Bane, Allyn, Tailoring, McGraw-Hill, N. Y. 1967.
Barfoot, Audrey, Discovering Costume, Univ. of London Press: 1965.
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Braun, Adolphe Armand, Figures, Faces & Folds, Batsford, London: 1928.
Bush, Florence Guild, Design, Its Fundamentals and Application, Little Brown, Boston: 1932.
Cain, Gertrude, The American Way of Designing, Fairchild, N. Y.: 1950.
East, M., and Wines, M. E. Fashion Your Own, Houghton-Mifflin Co., N. Y. 1950
Featherstone, Marion, Elementary Costume Design, John Wiley & Sons, N. Y.: 1944.
Hardy, Kay, Costume Design, McGraw-Hill, New York: 1948.
Hartman Fashion Design Book I
Hartman Styling as Applied to Design Book II
Hartman Creation of New Designs Book III
Heath, Samuel, Ladies Coat and Skirt Making, C. Lockwood, London: 1962.
Hillhouse, Marion, Dress Selection and Design, MacMillan New York: 1963.
Hillhouse, Marion S., & Mansfield, Evelyn A., Dress Design; Draping & Flat Pattern Making, Houghton-Mifflin, New York: 1963.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi &
Zulmira Almeida

SYLLABUS (continued) FD 355 Fashion Design

BIBLIOGRAPHY:

Kirschnier, J., Pattern Grading - Simplified, Fairchild N. Y.: 1947.
Kogos, Dress Pattern Designing, Kogos Apparel Books, N. Y.: 1960.
Kogos, American Fashion Pattern Grader and the Mechanics of Pattern Drafting, Kogos, N. Y. 1960.
Kogos, Designing and Drafting Men's Suits, Kogos Apparel Books, N. Y. 1960
Kogos, "How to Make Books" Kogoa, N.Y. 1960.
Kohler, Carl, History of Costume, Dover, New York.: 1963.
Kolodny, Rosalie, Fashion Design for Moderns, Fairchild, New York.: 1969.
Kopp, Ernestine, Designing Apparel Through the Flat Pattern, Fairchild, New York.: 1966.
Kommissaryhevskii, Fedor Federonchi, Settings & Costumes of the Modern Stage, Studio, New York.: 1933.
Kunick, Philip, Sizing, Pattern Construction & Grading for Women's & Children's Garments, London
Lambourne, Norah, Dressing The Play,1953.
Lawson, Joan, Dressing for the Ballet,
Lewis, Dora S. and Bowers, Mabel Goode, and Kettunen, Marietta, Clothing Construction & Wardrobe Planning, Macmillan, New York: 1960
Lillard, Marion M., Fashion Design, Bellman Pub. Co., Cambridge: 1955.
Link, Nelle Weymouth, Precision Draping a simple Method for Developing Design Talent, Funk and Wagnalls, N. Y.: 1948.
Lopnick, Gaetan J., Scientific Designing of Women's Cloghes, Fairchild, N.Y.:1949.
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McCall's Sewing Book, Random House, New York.: 1963.
McJamsey, Harriet Tilden, Art in Clothing Selection, Harper, N. Y.: 1963.
Pepin, Harriet, Modern Pattern Design, Funk & Wagnalls, N. Y.: 1942.
Picken, Mary Brooks Dressmaking Made Easy, Funk & Wagnalls, N. Y.: 1963.

Date: AY 1971-72
Syllabus Prepared by:
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Zulmira Almeida

SYLLABUS (continued) FD 355 Fashion Design

BIBLIOGRAPHY

Picken, Mary P., Fabric, Sewing, and Dress as expressed in the Language of Fashion, Funk & Wagnalls, New York, 1939.

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Rohr, M., Pattern Drafting; Children's Garment Design, Rohr, N. Y.: 1951

Thompson, H. M., and Rea, L.E., Clothing for Children John Wiley & Sons, New York, 1949.

Tilke, May, Costume Patterns & Designs, Praeger, N. Y.: 1957.

Traphagen, Ethel, Costume Design & Illus. John Wiley & Sons, N. Y.; 1918

Vogne Pattern Service, Simon & Schuster, New York.: 1952.

Wingo, Caroline, The Clothes You Buy & Make, McGraw-Hill, N. Y.: 1953.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS

COURSE TITLE & NUMBER: FD 455 Fashion Design Credits 12

CATALOGUE DESCRIPTION: Individual guidance in executing design ideas. Students are encouraged to seek their personal direction in fashion design and to develop their full potential by creating and formally presenting a theme - oriented collection that meets personal and professional standards.

COURSE AIMS:

A. Students will have the opportunity to experiment with various design systems and techniques in pursuing their chosen area of concentration.
B. Students will develop talent and ability to work individually in achieving creative design.
C. Students will be creatively stimulated through directed guidance.
D. Students will be able to skillfully apply design principles and practices towards the creation and execution of originally styled garments.
E. Students' work will reflect degree of acquired knowledge.
F. Student will be taught self-criticism and recognition of professionalism.
G. Student will develop professional versatility.
H. Student will receive constructive analysis of design projects.
I. Students will be able to evaluate their design concepts in relation to trend-setting implications and salient features.
J. Students will become aware of the scope of fashion design potential.
K. Student will develop own philosophy of fashion design in executing original concepts.

COURSE CONTENT:

1. Student is given the opportunity to create original design ideas in his or her specific area of interest.
   A. Attention may be focused on the following concepts:
      1. Theme - oriented collection
      2. Original fabric prints as inspiration.
      3. Men's wear.
      4. Boy's wear.
      5. Children's wear.
      6. Tailoring.
      7. Sportswear.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD455 Fashion Design

8. Swimwear.
9. Loungewear.
10. RTW.
11. Theatre Costume.
12. Formal and Evening Wear.
13. Maternity Fashions.
14. ½ Size Line.
15. Young Chubbies.
16. Infant's Wear.
17. Bridal Wear.
18. Diversified study areas.
    a. Designing for the handicapped.
    b. Accessories.
    c. Other design study areas.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS (continued) FD455 Fashion Design

FD Thesis - Senior Project Credits 3

I. Fashion design diversified. Special study areas may include the following: lingerie, undergarments, nightwear, robes, swimwear, three-dimensional accessories, buttons, fastenings, ornaments for design detail, lace and beadwork, millinery, footwear, handbags and luggage, and gloves.

II. Student may explore psychological theories of fashion reoccurrence.

III. Student may pursue advanced thesis student in Costume History.

IV. Student may work professionally in fashion illustration field.

V. Student may select study in textiles and non-textiles.

Date: AY 1971-72
Syllabus Prepared by:
Zulmira Almeida

SYLLABUS

COURSE TITLE & NUMBER: FI255 FASHION ILLUSTRATION Credits 3

CATALOGUE DESCRIPTION:

I. Course description.

The fundamentals of the fashion figure are taught along with the development of basic skills in the various media with the emphasis placed on reproduction processes. An introduction to fashion layout and design is included.

COURSE AIMS:

II. Aims and objectives.

A. To develop a working knowledge of basic proportions used for the fashion figure.
B. To develop competence in rendering skills.
C. To enable students to recognize and analyze the essential elements in recording fashion merchandise.
D. To expose the student to various reproduction processes used in multi-media.

COURSE CONTENT:

III. Course outline.

A. Study of the unique proportions of of the fashion figure in all age groups by drawing from the model.
B. Instruction in the understanding of the consumer-interpreting current style trends as applicable to illustration.
C. Introduction to various methods of rendering of finished art for newspapers, magazines and brochures.
D. Instruction in the understanding of the importance of proper rendering of merchandise.
E. Introduction to fashion layout and design.

BIBLIOGRAPHY:

Sloane, Eunice, Fashion Illustration, Harper and Row, New York.
Harper's Bazaar
Vogue Magazine
Commercial Artist
Art Director's Manual
Women's Wear Daily, Fairchild Pub.
New York Times

Date: AY 1971-72
Syllabus Prepared by
Zulmira Almeida

SYLLABUS

COURSE TITLE & NUMBER: FI 355 Fashion Illustration Credits 6

CATALOGUE DESCRIPTION: Emphasis placed upon development of individual styles of drawing and creative thought. Various techniques employed in expressing fashion through art media Introduction to basic advertising functions and graphic art processes. Planning and execution of roughs in preparation for finished layouts.

COURSE AIMS:

A. To develop a personal direction in graphically depicting fashion apparel.
B. To develop advanced skills in various art media currently used in the fashion illustration field.
C. To broaden qualifications of layout and fashion artist.
D. To introduce principles and concepts fundamentals to fashion advertising, layout, and design.
E. To present a study of coordination points of art, layout, copy, and design.
F. To develop ability to record essential elements necessary to reporting of fashion apparel.
G. To analyze and evaluate students' work for competency in executing layout and finished art problems.
H. To give the student an insight in illustrating fashion merchandise for multimedia reproduction.

COURSE CONTENT:

A. Study of advanced skills drawing and rendering for reporting of fashion apparel.
B. Development of competency in sketching from live and photographed mannequins.
C. Complilation of fashion "norgne"and its use
D. Study of graphic art processes
    1. Printing
    2. Photoengraving
    3. Use of duplicate plates
    4. Reproduction procedures
E. Analysis of choice of media and correct selection and classification of type.
F. Understnading of media used for printed, broadcast, point of purchase advertising campaigns.
G. Encouragment and emphasis on individual directions in relation to talents and abilities.

Date: AY 1971-72
Syllabus Prepared by:
Zulmira Almeida

SYLLABUS (continued) FT 355 Fashion Illustration

BIBLIOGRAPHY:

A. Fashion magazines - Harper's Bazaar, Vogue.
B. Commercial Artist
C. Art Director's Manual
D. Women's Wear Daily, Fairchild Pub.
E. New York Times
F. Dallas Morning News.

Braun, Adolph Armand, Figures, Faces and Folds, Batsford, London: 1928.

Conerly, Ruth, Drawing of the Fashion Figure, J. H. Smith, N. Y.: 1937.

Doten, Hazel R., Costume Drawing, Pitman Pub. Corp., N. Y.: 1956.

Doten, Hazel R. and Constance Boulard, Fashion Drawing, Harper & Row, N. Y. : 1953.

Hicks, A. M. Everyday Art, Dutton, N.Y. . 1925

Hodgkins, Elliott, Fashion Drawing, Dutton, N. Y.: 1933.

Rowe, Patricia Lingane, Shorthand Fashion Sketching, Fairchild, N. Y.: 1937.

Schmuck, Christine, Fashion Illustration, Wittesey House, N. Y. : 1937.

Sloane, Eunice, Illustrating Fashion, Harper & Row, N. Y. : 1969.

Traphagen, Ethel, Costume Design & Illustration, Wiley, N. Y. : 1918.

Zaidenberg, A., Drawing the Figure From Top to Toe, World Book Co., N. Y.: 1968.

Date: AY 1971-72
Syllabus Prepared by:
Zulmira Almeida

SYLLABUS

COURSE TITLE & NUMBER: FI 455 Fashion Illustration Credits 3

CATALOGUE DESCRIPTION:

A. Analysis of current illustrative styles. Figure and merchandise drawing to meet professional standards of advertising manager, copy writer, and buyer. Study of processes of reproduction of such art work in conjunction with the making of attractive layouts. Students are encouraged to take a personal direction in the execution of their ideas in two-dimensional form. Perfecting of technical skills.

COURSE AIMS:

A. To develop student's full creative potential in graphically executing fashion drawings.

B. To develop advanced individual skills in advertising production, layout and design.

C. To develop ability to interpret hanging garments on the human body in 2 D form.

D. To resolve problems encountered in advertising art departments of agency department and/or specialty stores, throng a simulated art department experience.

E. To perfect technical skills in drawing, rendering and other media.

COURSE CONTENT:

A. Freedon in selection of fashion illustration problems in various areas of study.

1. Illustrating for department or specialty store, discout chains, etc.
2. Illustrating for magazine reproduction.
3. Illustrating in mock agency set-up.
4. Illustrating in diversified study areas.
   a. Specialization in men's wear, accessories, children's wear etc.
5. Individual study plan and bibliography.

B. Analyzation and evaluation of layouts and finished pieces.

C. Constant evaluation of roughs and layouts for accuracy, interest and consume appeal.

D. Progression of advanced skills in various vedia.

1. Craftint

Date: AY 1971-72
Syllabus Prepared by:
Zulmira Almeida

SYLLABUS (continued) FI 455 Fashion Illustration

COURSE CONTENT:

2. Halftone
3. Other media

E. 2D execution of various areas of study in line with current thinking to develop, versatility as well as specialization.

F. Preparation of portfolio reflecting progression of knowledge and skills.

G. Preparation of professional portfolio for formal presentation to art director.

H. Plan and execution of "fashion Illustration" one man show.

BIBLIOGRAPHY:

Individual bibliography planned.

Date: AY 1971-72
Syllabus Prepared by:
David Dobereiner

SYLLABUS

COURSE TITLE & NUMBER: ED 306 Practicum Credits 3

CATALOGUE DESCRIPTION: Academic design skills will be brought into contact with real needs by the student making himself available to neighborhood organizations or by constructing commissioned environmental hardware or by his own approved project.

COURSE AIMS: To learn to respond effectively to real needs by bringing academic design skills into contact with them.

COURSE CONTENT:

1. Students will select a neighborhood in the Boston region with an active citizens organization and make themselves available for service to it.

or

2. Students will design and construct environmental hardware (benches, lamps, garbage containers, play equipment) for use in projects concurrently under development in the design workshops.

or

3. Students may propose their own projects consistent with the aims of the course.

TEXT: 'Architectural Design' August 1968.

Date: AY 1971-72
Syllabus Prepared by:
David Dobereiner

SYLLABUS

COURSE TITLE & NUMBER: ED 300 Structures II Credits 3

CATALOGUE DESCRIPTION: Basic principles of structural design and the development of and intuitive sense of structure enabling realistic design and the acquisition of a specialized vocabulary for engineering consultations.

COURSE AIMS: To develop an intuitive comprehension of structure and to complement it with a basic knowledge of scientific principles, so that realistic design can be achieved and so that the necessary vocabulary is acquired for consultation with engineers.

COURSE CONTENT: Lectures in theory of structures and an introduction to strength of materials. Large model construction and testing.

TEXT:	Heinrich Engel	"Structure Systems"
REFERENCES & RESOURCES	Salvadori & Heller	"Structure in Architecture"
	Frei Otto	"Tensile Structures," vols. I & II
	Ant Farm	"Inflatocookbook"
	Pacific Domes	"Domebook II"
	Popko	"Geodesics"

Date: AY 1971-1972
Syllabus Prepared by:
Mr. Dobereiner

SYLLABUS

COURSE TITLE & NUMBER: ED 203; 303, 403. Landscape Architecture and Service to the Community: Green Action.

COURSE AIMS:

Discovery of their own "secret garden" will enable students, especially students of art, to explore the landscape of others more effectively.

Introduction to Environmental Psychology will suggest guidelines for design, allowing students to evaluate in depth peoples use of open and common spaces.

COURSE CONTENT:

Trends in contemporary landscape architecture will be presented with emphasis on the development of meeting places, neighborhood parks and playgrounds.

Students will design gardens, grow plants and construct green spaces indoors and outdoors at the college, in their places of residence and in the community.

Horticultural practices will be introduced in workshop sessions at the college and at horticultural establishments in the Boston area.

REFERENCES & RESOURCES:

E. T. Hall, Hidden Dimension
R. Sommers, Personal Space
Irving Goffman, Behaviour in Public Places
Lawrence Halprin, RSVP

Date: AY 1971-72
Syllabus Prepared by:
David Dobereiner

SYLLABUS

COURSE TITLE & NUMBER: ED 302 Urbanism I Credits 3

CATALOGUE DESCRIPTION: Through lectures in history of cities, contemporary planning theory, urban design projects, awareness and understanding of our urban surroundings will be enhanced.

COURSE AIMS: To heighten awareness of the urban environment in which most of us spend our lives, to understand the causes of its ills and to promote its essential values.

COURSE CONTENT: Lectures in history of cities, contemporary planning theory, its applications, limitations and critics. Students will carry out one or two small urban design projects.

TEXT:	Gallion	"The Urban Pattern"
REFERENCES & RESOURCES	Lewis Mumford	"The City in History"
	Jane Jacobs	"Death and Life of Great American Cities"
	P & P Goodman	"Communitas"

Date: AY 1971-72
Syllabus Prepared by:
David Dobereiner

SYLLABUS

COURSE TITLE & NUMBER: ED 402 Urbanism II Credits 3

CATALOGUE DESCRIPTION: To conduct an inquiry into the validity of projected urban contexts for environmental design by a review of visionary and utopian schemes for future cities.

COURSE AIMS: To conduct an inquiry into the validity of projected urban contexts for environmental design.

COURSE CONTENT: Utopian city plans by visionary architects of the recent past and of today will be dissected in the light of the political and socio-economic implications inherent in them. Problems inherent in predictions will be abstracted and used as the basis for studio projects.

TEXT: Peter Cook "Experimental Architecture"

REFERENCES & RESOURCES

David Lewis	"Urban Structure"
Charles Jencks	"Architecture 2000"
A. Smithson	"Team 10 Primer"
G. Cullen	"Townscape"
C. Fourier	"Design for Utopia"
A. Huxley	"Island"
B.F. Skinner	"Walden Two"
Soleri	"Arcology" and "Sketchbook"

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID 205 Manufacturing Processes Cr. 3

CATALOGUE DESCRIPTION: Lecture course: An Engineering Production survey course in 2 parts. Part I, Casting and molding methods for metals and plastics. Part 2, Production techniques, selection and use of modern machine tools, use of dies, jigs and fixtures. Field trips to typical plants.

COURSE AIMS: To acquaint the student with industrial practices that will help him in selecting the right process for a given product in its final manufacture. Will help him understand terminology and problems of engineering when consulting with the engineer. To give the student the required knowledge to recognize the steps necessary in completing a simple product development through its manufacture.

COURSE CONTENT: Homework assignments for each class meeting. Methods of casting and the pattern making technology. Study of metals and casting procedures, furnaces and alloying of metals, as well as molding categories, expendable, permanent & special. The study of production methods and mechanical working of metals, hot and cold, such as: rolling, drawing, forging, swaging, coining, embossing, spinning, bending, extrusion, as well as plastic molding, die cas t ing, etc. Heat treatment and machine shop processing with description of production use of every machine.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Gibson

SYLLABUS

		Credits
COURSE TITLE & NUMBER:	ID 301 COLOR AND LIGHT LABORATORY	3
CATALOGUE DESCRIPTION:	Wave propagation and its relation to the theory of sound and wave theory of light. Investigation of geometrical and physical optics and color with emphasis upon illumination. Photography, Colorimetry, etc. Student will select an area of special investigation for his semester project. Seminars will be conducted by visiting lecturers.	
COURSE AIMS:	Through the study of the scientific and physical aspects of light, color, and space, the student will integrate aesthetic values of infinite variations as a base for better understanding of its affects on human sight.	
COURSE CONTENT:	Study light as recognizable to human sight. Study fringe areas of light such as infra red and ultra violet. Investigate physical properties of light with demonstrations such as: reflection, diffusion, transmission, absorption, polarization, etc.	
SAMPLE PROBLEMS:	Project - Design an experimental structure to demonstrate a phenomenon of light, color, or space learned by examination during this course.	
REFERENCES:	Publications by General Electric, Sylvania, and General Physics texts.	

Date: AY 1971-1972
Syllabus Prepared by:
Thomas M. Burke

SYLLABUS

COURSE TITLE & NUMBER: ID 454 Interior Design Credits 3

CATALOGUE DESCRIPTION: The exploration and application of all the considerations, processes and procedures necessary to design a given space into a functional entity. Concepts of space planning, human engineering, equipment and/or furniture and interior decor are part of learning areas. Mechanical drawings, renderings, models, research, investigation, and presentation are required to reach valid conclusions.

COURSE AIMS: To acquaint the designer with the necessary mental, creative and mechanical guide lines to solve problems in this unique and highly demanding area. Each problem presents its own needs but if the designer is equipped he can function at a high level of performance

COURSE CONTENT: A series of small short-term problems dealing with the individual aspects that make up the whole interior design problem.

1. space planning - traffic and communications flow; 2. light and sound problems; 3. function of space-general and specific; 4. problems in gathering data of proper space, equipment and decor needs; 5. major problem assigned with given space and function and student must resolve it using elements stated in catalogue description.

TEXT: No text.

REFERENCES & RESOURCES: All areas of information sources are utilized, the library, field trips and guest speakers in critical areas.

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID 251 Industrial Design Credits 9

CATALOGUE DESCRIPTION: The study and investigation with lectures of functional and esthetic forms related to systems of design. Simultaneously, instruction will be given in technical illustration to include freehand drawing, perspective orthoganal and isometric projections, while developing 2, 3, and 4 dimensional models. Emphasis will be placed on the relationship between intended purpose, the methods of investigation and the choice of presentation techniques.

COURSE AIMS: Investigate concepts of design approaches such as: Methodology design, Process versus Product design and systems analysis design. Train the student to evaluate available data as well as research techniques in obtaining data. Make value judgements objectively and intuitively. To be sensitive and perceptive in the final form, esthetically as well as functionally in its execution.

COURSE CONTENT: Each project will develop from a process of lectures and exploration into the philosophy and technology of a problem, then investigate, make judgements, and execute a design. The early phase of work emphasizes the pure act of doing. Students will gain valuable tectonic experiences and theoretical experiences because of the interrelationship of the product and humanistic data that must be examined before a conclusion is reached.

TEXT: Technical Illustration. New York., McGraw-Hill, 2nd Ed., 1963, by Thomas, T.A.

-(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: ID 251 Industrial Design Credits 9

REFERENCES & RESOURCES:

"Mechanical Details for Product Design"
Greenwood, D.C., N.Y., McGraw-Hill 1964
"Architectural Rendering"
Halse, Albert O., N.Y., McGraw-Hill 1960

"Human Factors in Technology"
Bennett, E.; Degan, J; Spiegel, J.,
McGraw-Hill 1963
"Color, Form and Space"
Reinhold, N.Y., 1961
"Color Psychology & Color Therapy"
Birren, Faber., N.Y., Univ. Press, 1961
"Industrial Design"
Van Doren, Harold, N.Y., 2nd ed. 1954
"How to Use Creative Perspective"
Watson, Ernest W., N.Y. Reinhold, 1955
"Perspective A New System for Designers"
Doblin, Jay., Whitney Pub. 1956
"Human Engineering Guide for Equipment Designers"
Woodson, Wesley E. & Conover, Donald W.,
Berkeley Univ. of California Pres, 2nd ed. 1965.

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID 351 Industrial Design Credits 6

CATALOGUE DESCRIPTION: The Design process will integrate the intellectual with the tectonic skills in the development of each study. Human factors and communication will be enhanced in model making and other 3 dimensional concepts supported by 2 dimensional visuals using various media and drawing techniques.

COURSE AIMS: Continuation of ID 251 concepts of design relative to Process vs. Product design and Systems Analysis.
To resolve designs from well grounded investigative processes which reveal true and objective directions. To enable the student to evaluate human needs in a contemporary society, and to produce designs which show obvious integration of intuition, science, form, and function.

COURSE CONTENT: Cultural influences on design resulting from technology, Mores Period style and geographical location are studied with an understanding for the resulting impact on products today like furniture, transportation, tools, culinary equipment, etc. Perception resulting from sensory experiences are compared as to the tactile and visual comforts afforded by the shape and form of a handle, or the kinesthetic comfort of a chair for work, as contrasted with a chair for relaxation. The students design and build scale models of products in the home furnishings line, small appliances, exhibition booths, etc. Strong emphasis is also placed on Product illustration. Later in the year, students work with mechanical designs and transportation problems.
Throughout the industrial design major, appropriate films are shown, field trips are taken, and critiques are conducted with outside professional designers and faculty invited to give the students the benefit of their experience.

(Continued)

Date: AY 1971-1972
Syllabus Prepared for:
Carl Gibson

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: ID 351 Industrial Design Credits 6

REFERENCES & RESOURCES:

"Product Design & Design Theory"
N.Y., Prentice-Hall, 1963, Starr, Martin K.
"Organizing the Product Planning Function"
American Management Assoc. 1963, Tutjon, Karl H.
"Man-Made America: Chaos or Control"
Yale University Press, 1965
Tunnard, Christopher & Pushkarev, Boris

Date: AY 1971-1972
Syllabus Prepared by:
Thomas M. Burke

SYLLABUS

COURSE TITLE & NUMBER: ID 303 Package Design 6 credits

A course in three-dimensional creative packaging with an emphasis on materials, processes and ultimate display requirements. An evaluation of the history of packaging relative to set-up box vs. folding box, and the influence of new materials on packaging for today's market place.

COURSE AIMS: To expose the student to the very important and complex area of packaging in its many forms and interpretations. Because it encompasses all phases of the design process, from layout to graphics, 3-D work, display, marketing, etc., it is most essential to the designer of today, for tomorrow, to be able to function in this area. His creative abilities must be cultivated and then combined with his knowledge of contemporary materials and processes; and finally through display and marketing, the product's introduction to the consumer.

COURSE CONTENT: Course of study covers the three major areas of packaging; the folding, the set-up, and the corrugated carton. The construction and surface graphic treatments are done in problem studies. Work encompass the design and fabrication to display and marketing (distribution). Individual problems to students feature the study program.

TEXT: No text.

REFERENCES & RESOURCES: Library, field trips, and all publications particular to this area.

Date: AY 1971-1972
Syllabus Prepared by:
Thomas M. Burke

SYLLABUS

COURSE TITLE & NUMBER: ID 459 Marketing Credits 3

CATALOGUE DESCRIPTION: A survey course to gain an understanding of the basic principles and practices of marketing. An investigation into the fundamentals of industrial and consumer areas.

COURSE AIMS: (1) To define the terms of marketing; (2) Consumer vs. industrial differences in manufacture, marketing and ultimate consumer areas; (3) To discuss: pricing, services, distribution channels, policies and inventory controls; (4) Most important: to define the contribution and/or responsibility of the design to the total complex structure of marketing.

COURSE CONTENT: Primarily a lecture course with constant exchange between teacher and students. Case studies using panel discussion format. Individual chapter assignments and reporting by student.

SAMPLE PROBLEMS:
(1) Mid-term and final exam.
(2) 3-6 case studies for class discussion.
(3) Term paper on case study analysis.
(4) Chapters assigned to individual students who supply outline and lead discussions on those chapters.

TEXT: "Marketing, An Introductory Analysis"
"Cases In Marketing Management"

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID 457 Independent Study 6 credits

CATALOGUE DESCRIPTION: A non-profit design service of selected students under the direction of department head, Carl Gibson, to implement a facility within the design department which will strengthen community relations while affording students near professional experiences.

COURSE CONTENT: Students will act as Art Directors under the guidance of a qualified instructor. Potential services to be offered range from (1) graphic presentations ranging from charts, posters, displays, schematics, layouts to photography and film studies. (2) Models and Mockups with topographic studies and mechanicals. (3) Research data collecting and basic proposal collaboration with study groups such as; hospital and patient investigation teams, ecological or pollution teams, State conservation teams, etc.

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID 458 Cooperative Field Experiences — Cr. 6

CATALOGUE DESCRIPTION: An elective program which locates Senior Ind. Design Students in design offices for study and experiences with a professional design staff. Each student is interviewed by both faculty and staff involved before being accepted into the program.

COURSE AIMS: Helps the students gain professional experiences before graduation and reinforces understanding within his chosen field and the college training program.

COURSE CONTENT: Students are expected to work 8 or more hours per week. The individual program may be adjusted to the time and capacity of the student or students involved as to the demands of given projects. The skills needed vary but essentially they are directly related to the required degree program.

REFERENCES & RESOURCES:

"Product Design & Design Theory"
N.Y., Prentice-Hall, 1963, Starr, Martin K.
"Organizing the Product Planning Function"
American Management Assoc. 1963, Tutjon, Karl H.
"Man-Made America: Chaos or Control"
Yale University Press, 1965
Tunnard, Christopher & Pushkarev, Boris

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID305 Manufacturing Processes Credits 3

CATALOGUE DESCRIPTION: A continuation on the advanced level of Manufacturing Processes in the Sophomore year. The student will study specific problems in the development of a product. Field trips will augment classroom study of the developmental planning of marketable products. Each student will carry on a detailed case study of a new product from its inception to its finalization. Included will be cost analysis and researching into the technical problems of competitive manufacturing and marketing.

COURSE AIMS: To give the student a more advanced knowledge of industrial practices, which will enable him to complete a product from its inception through the manufacturing stage, with realistic consideration of the engineering, cost analysis and production of the engineering, cost analysis and production method factors involved.

COURSE CONTENT: Homework for each class meeting.
Advanced production techniques in plastics molding, new techniques of material forming such as high energy forming, ultrasonic machining, electrolytic metal removal, etc., and computerized methods. Includes field trips and research for special product development.
Specific product development of two-piece injection molded plastic product, which is researched and planned from inception to manufacture. Student is required to make engineering and cost analysis evaluations.

SAMPLE PROBLEMS: The engineering practices of manufacture are covered in this short course, with the objective of giving the student the required knowledge to recognize the steps necessary in completing a simple product development through its manufacture. It is a survey course in the vast field of Production Engineering.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER (Cont'd.): ID 305 Manufacturing Proc. Credits 3

TEXT: "Manufacturing Processes Materials & Production," Chicago: American Technical Society, Rev. Edition 1962. Rusinoff, S.E.

REFERENCES & RESOURCES: "Handbook on Adhesives," N.Y., 1962, Reinhold Skeist, Irving Editor.

"Concise Guide to Plastics," N.Y., Reinhold, 2nd ed., 1963; Simonds, Herbert

"Materials and Processes in Manufacturing," 2nd Edition, E. DeGarmo, The MacMillan Company, 1962

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID 151 INUDSTRIAL DESIGN WORKSHOP Cr. 3

CATALOGUE DESCRIPTION: The exploration, examination and making fundamental structural elements of varied forms from basic materials, such as wood, metal, plastic and synthetics. Technical skills of joining, fabricating, etc. are learned within the execution of each creative exercise.

COURSE AIMS: A creative investigation technique which enlarges the students vocabulary with experimental approaches which range from trial and error, methodology of modular form through technological processes of forming and construction techniques.

COURSE CONTENT: The study and examination with lectures of functional and esthetic forms as evolved in the 20th Century with special interest on the elements of design. The early phase of the work emphasizes the pure act of doing. Almost like the dance, the approach is both physical and emotional. At the first the student forms directly with his hand and he extends this forming process to the use of a simple hand tool, then on to the power tool while examining the potential of each operation as to controls and limits of each special tooling process. He or she is unconcerned with a prior idea and may violate the usually accepted limitations of materials to find his own answers. A circular saw blade, for example, may be both shaping tool and cutting edge, so that the wood assumes entirely new forms and characteristics.

SAMPLE PROBLEMS: Working with paper, he may (1) merely have crumpled it, there by creating an uncontrolled surface. Afterwards, the surface is controlled; the idea is projected, and paper is re-evaluated as structural sheet material. It is scored and folded and repeatable surfaces are created while extensions .

Date: AY 1971-1972
Syllabus Prepared by:
Carl Gibson

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: ID 151 INDUSTRIAL DESIGN WORKSHOP Cr. 3

SAMPLE PROBLEMS: (Cont'd.) of the hand such as cutters, rulers, and squares are brought into use, which in turn will have a decisive influence on the resulting study. (2) working with toothpicks or straws as a modular element he may construct regular polyhedrons for structural analysis. From this prime investigation he may create larger forms from metal or wood.

REFERENCES & RESOURCES:

"Vision in Motion," L. Maholy Nagy.
"Language of Vision," G. Kepes
"Education of Vision," G. Kepes
"Module, Proportion, Symmetry, Rhythm," G. Kepes
"General Shop IA," Groneman, Feirer; McGraw Hill
"Space, time & Architecture," Guidian
"On Designing," A. Albers
"Nine Chains to the Moon," Buckminster Fuller
"Ideas and Integrities," Buckminster Fuller

December 6, 1971

TO: Students wanting to major in Industrial Design AY 1971-72

The Industrial Design program requires of its students a philosophical and technical training which is varied and broad in scope. Therefore, a strong schedule in the physical sciences as well as the behavioral sciences is recommended for each student seeking an I.D. B.F.A.

With counseling each student should seek within critical studies the electives offered for these special requirements such as: I.D. 255 Mathematics for Design Applications, Cultural Anthropology, Psychology of Perception within M.C.A., while pursuing two or more 3-credit science courses at Boston State with no additional cost to the student.

Students are reminded to begin to elect these courses early so they are spread over the Sophomore, Junior and Senior years to prevent an overload program in the last year of college.

Carl Gibson
Chairman
Industrial Design

Date: AY 1971-1972

Syllabus Prepared by:
Robert Benson
Thomas Burke

SYLLABUS

COURSE TITLE & NUMBER: GD 253 Visual Communications Credits 3

CATALOGUE DESCRIPTION: The study of multi-media approaches of conceptualizing. Experiments in physical and psychological "communicating" environments, using graphic, typographic and photographic forms with concern for informational content. The use of slide, film and sound techniques will be utilized to emphasize the effects of light, time, space and motion in and on the communications process.

COURSE AIMS: To introduce to the student a basic command of slide, film, and sound techniques. This knowledge can assist the designer in the appropriate choice and use of media for each project. Emphasis on idea, content, execution and effectiveness of communication using these processes.

COURSE CONTENT: Areas to be defined and resolved through the use of multi-media:

(1) form and space relationship
(2) line and shape relationship
(3) sound and image integration
(4) light, time and space relationship
(5) sequential factors
(6) total contactual relationship

TEXT: None

REFERENCES & RESOURCES: "Design in Motion" and other audio-visual manuals. Library and all audio-visual equipment.

Date: AY 1971-1972
Syllabus Prepared by:
Tom Briggs

SYLLABUS

COURSE TITLE & NUMBER: GD 209 Typographic Design Credits 3

CATALOGUE DESCRIPTION: An exploration of the discipline of visual design in the area of typographic imagery through an examination of the essential visual nature of verbal-visual communication and of the character of typographic form.

COURSE AIMS: To build concepts in the classroom through a series of exercises dealing with a variety of circumstances and considering various aspects of the problem and through seminar discussions based upon the work.

COURSE CONTENT: A series of exercises, completed on a weekly basis during the first half of the semester with longer projects following, seminar discussion based on the work, and supplemental lectures, films, and demonstrations in pertinent areas.

A review of the work of each student with the instructor for purposes of definition and evaluation is made at the middle and the end of the semester.

REFERENCES & RESOURCES:

Magazines:
(British)"Design Magazine"
(American)"Dot-Zero"
(German) "Gerbuschgraphic"
(Swiss) "Graphis"
(American)Print"

Books:
John Cage, writings and lectures "Silence"
Stanley Morrison, "On Type Designs Past and Present"
J. Muller-Brockman, "A History of Visual Communication"
Alexander . Nesbitt, "Type and Lettering"
Jan Tshichold, "A Symmetric Typography
Hermann Zapf, "Manuale Typographicum"
Hermann Zapf, "Typographic Variations"

Date: AY 1971-1972
Syllabus Prepared by:
Edward Parker

SYLLABUS

COURSE TITLE & NUMBER:	GD 309 Typography	Credits 3
COURSE DESCRIPTION:	A laboratory course in the professional usage of typography. This should be considered an advanced study in the printing and use of typography as it applies to the designer; illustrator on a professional level.	
COURSE AIMS:	To allow the more advanced student to develop a working, professional relationship with the design and usage of typography.	
COURSE CONTENT:	Students will be working with a wide selection of foundry type, and printing on proofing presses. Developing an understanding of and a working relation with typography is most important for any student wishing to become a serious professional in either the area of design or illustration.	
TEXT:	Type & Lettering, William Longyear.	

Date: AY 1971-1972
Syllabus Prepared by:
John Cataldo
Tom Burke

SYLLABUS

COURSE TITLE & NUMBER: GD 201 Calligraphy Credits 3

CATALOGUE DESCRIPTION: The study of handwriting as an art form and its historic relationship to type, an understanding of illustrative material and language. Alphabets covered Sixteenth Century Italic (an informal hand) and brush calligraphy.

COURSE AIMS: The major aim is to develop the traditional written forms of language through the historic study of the letter forms and their relationship to typographic and illustrative material.

COURSE CONTENT:

Sixteenth Century Italic:
Study of lower case letters followed by upper case and writing of paragraphs.
Writing of poems and thoughts.
Study of letter size to paragraph size and their relationship to pages (scale).
Combination of poem and illustration.
Study of page layout (relations of letters size, weight, color, texture, to total.
The historic evolution of letter forms and their relationship to evolved letter forms.

SAMPLE PROBLEMS: Free calligraphic problem in traditional mode. Calligraphy as expressive form, free problem.

REFERENCES & RESOURCES:

"The Elements of Lettering," John Benson and Arthur Carey
"Zen Flesh, Zen Bones," Paul Reps
"Lettering today: Lettering in Modern Usage," Schriftferman
"Lettering," John W. Cataldo
"Modern and Historical Typography," Feder and Stechel

Date: AY 1971-1972
Syllabus Prepared by:
Robert Benson

SYLLABUS

COURSE TITLE & NUMBER: GD 352 Conceptual Drawing Credits 3

CATALOGUE DESCRIPTION: A course concerned with concept and appropriateness of its execution. An exploration of a wide variety of traditional and experimental drawing techniques will will be conducted. Strong emphasis on design and idea content.

COURSE AIMS: The development of drawing as a major means of expression. As an entity in itself, it no longer functions as "a means to an end" but rather as "an end" itself. (Contrary to the use of the drawing as an information-gathering vehicle for final paintings, sculpture, etc.) Emphasis is on idea content, appropriateness of media, scale, etc. Study of ideas is always developed in a series whereby sequence, manner of presentation, continuity of communication and expression are of major concern.

COURSE CONTENT:

a. form and shape relationship
b. line and shape relationship
c. image making/idea compatability
d. sequential relationships
e. total contextual relationships
f. exploration of various techniques to achieve the above.

SAMPLE PROBLEMS:

1. Evolution of Shape, Form and/or Line Relationship: the development of a combined relationship evolves through a series of six to ten drawings sequentially. The series may suggest a complete segment in the implied evolutionary process or may be completely cyclical.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Robert Benson

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: (GD 352 Conceptual Drawing) Credits 3

SAMPLE PROBLEMS: (Cont'd.)

2. Three-dimensional/Drawing Project: execute drawn images upon the surfaces of a regular geometric volume. Through the illusion of drawing the student should alter the surfaces in such a way that physical nature of the object is modified.

3. Independent Study Project: create a series of drawings in any idiom or medium which explores a series of possibilities yet retains a family relationship (an advanced extension of Problem #1)

TEXT: None

REFERENCES AND RESOURCES: Many and varied according to individual projects.

Date: AY 1971-1972
Syllabus Prepared by:
Lew Fifield
Thomas Briggs
Thomas Burke

SYLLABUS

COURSE TITLE & NUMBER: GD 251 Graphic Design Credits 12

CATALOGUE DESCRIPTION: Integration of design fundamentals into graphic communicative forms in two and three dimensions. A study of graphic layout process for advertising with emphasis on expression, form relationships and content. The study of multi-media approaches of conceptualizing. Experiments in physical and psychological "communicating" environments using graphic, typographic and photographic forms with concern for informal content. Emphasis upon the effects of light, time, space and motion in the communication process.

COURSE AIMS: To examine the essential visual character of verbal, pictorial and totally abstract expression and to explore the formal possibilities of this imagery in the articulation of basic and complex resolutions. The major aim is to develop a foundation of design principles to be built upon in more advanced graphics and communications courses.

COURSE CONTENT: Design fundamentals explored as they specifically relate to graphics.
1. Line to form & pattern relationships.
2. Color to line & form & pattern.
3. Grid systems.
4. Periodic & rhythmic graphic structures.

REFERENCES & RESOURCES:

Carl G. Jung, "Man and His Symbols"
Gyorgy Kepes, "The Man-Made Object"
Gyorgy Kepes, "Sign, Image, Symbol"
Gyorgy Kepes, "Education of Vision
R. C. Gregory, "Eye and Brain"

(Continued

Date: Ay 1971-1972
Syllabus Prepared by:
Lew Fifield
Thomas Briggs
Thomas Burke

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER GD 251 Graphic Design Credits 12

REFERENCES & RESOURCES:
(Cont'd.)

Frederick Praeger, "Cybernetics"
International Paper Co., "Pocket Pal"
William Longyear, "Type & Lettering"
John Lewis, "Typography"
John Cage, "Silence, Writings and Lectures"
Paul Klee, "Pedagogical Sketchbook"
Armin Hofmann, "Graphic Design Manual"
Lazlo Moholy-Nagy, "Painting/Photography/Film"
The Graphic, "A History of Visual Communication"
J. Muller-Brockmann, "Artist and His Design Problems"

Magazines:
(American) "Dot- Zero"
(German) "Gerbushgraphic"
(Swiss) "Graphis"
(American) "Print"
(British) "Design Magazine"
(British) "Sight and Sound"
(American) "The Drama Review"
(Italian) "Domus"

Date AY 1971-1972
Syllabus Prepared by:
Thomas M. Burke

SYLLABUS

COURSE TITLE & NUMBER: GD 351 Graphic Design Credits 12

CATALOGUE DESCRIPTION: (A continuation of GD 251)
A more advanced study of the art of Graphic Communications, Typography, Design and the relationship of its effect on and the reflection of socio-economic forces in society. An attempt is made to define the role of the designer in this area now and in the future. Emphasis upon the design and thinking processes. The study of direct applications of the multi-media forms of communication in the areas of exhibition, television and film design. Emphasis will be placed upon the role of the artist-design-communicator in a rapidly changing technological-electronic society.

COURSE AIMS: The major aim of this program is to project to the student the importance of defining a problem and to investigate all possible approaches before the final answer is undertaken, then by the selective use of medium, method, and design, effect the answer that best communicates the desired concept.

COURSE CONTENT: Define and reduce basic design elements into abstract terms and apply them to assigned problems. Each problem assigned will incorporate an additional design theory or method until the student has the use of all available techniques for his final answers. Crits and discussions follow each problem.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Thomas M. Burke

SYLLABUS (Cont'd.)

SAMPLE PROBLEMS:

(Instructor assigns area or application to be resolved)

1. Space (two (2) and three (3) dim.)
2. Space and time
3. Space, time and light
4. Space, time, light and sound

In each step, the principle can be inferred and not mechanically used. Supplementary classwork can be utilized with students assigning and criting problems on an individual or group basis.

TEXT:

No specific text - all resources and references should be used. The continued use of some of the text and magazines stated in GD 251.

Date: AY 1971-1972
Syllabus Prepared by:
Robert Benson
Thomas Burke

SYLLABUS

COURSE TITLE & NUMBER: GD 451 Graphic Design Credits 12

CATALOGUE DESCRIPTION: Advanced study into the applications of graphic design and visual communications to contemporary problems. Both two and three dimensional areas will be explored and the effects of light, time, space upon communications problems. The use of multi-media techniques to project conceptual ideas. Students will be encouraged to write study programs of concentration.

COURSE AIMS: A continuation of Graphic Design (300 level) with emphasis upon the development of self-motivation and self-discipline so that the design student can embark upon the creation of major design projects (real, speculative or hypothetical) as determined by his independent study program. Encourages development of projects in student's areas of strength and interest.

COURSE CONTENT: Total Gestalt image making:

a. Internal and external relationships.
b. Total contextual relationships.

SAMPLE PROBLEMS: Vary widely from hypothetical explorations of possibilities to a wide variety of client-assigned projects. Use of faculty as design consultants and critics.

TEXT: Communication Arts Magazine

REFERECES & RESOURCES: All trade publications and related matter.

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

(Freshman Printmaking Elective)

SYLLABUS

COURSE TITLE: Printmaking (160) Credits 3

CATALOG DESCRIPTION: An introduction to basic Printmaking techniques through an experimental and empirical approach to the various graphic media. The visual structure of images will be investigated using printed forms.

COURSE TITLE: Printmaking (161) Credits 3

CATALOG DESCRIPTION: Continuation of #160.

COURSE AIMS & CONTENT:

1. To empirically discover the characteristics and qualities of various printmaking methods.
2. To isolate considerations of visual structure-design, color, etc.- from the familiar context of drawing and painting, and to explore them in terms of printed images.
3. To introduce students to basic printmaking methods and media.

SAMPLE PROBLEMS:

1. Obtain as many transfer images as possible from found objects.
2. Take various materials - wood, metal, plastics- and use these materials to print with - in as many ways as possible.
3. Take each of the above materials and create a sequential series of prints, concluding with the eventual physical destruction of each material.

REFERENCES:

Chieffo, C.T., Silk Screen as a Fine Art, Reinhold Publishing Co. 1967.
Heller, J., Printmaking Today, Henry Holt & Co., New York, 1958.
Peterdi, Gabor, Printmaking, The MacMillan Co., New York, 1959.
Rothenstein, Michael, Relief Printing, Watson-Guptill Publications.
Weddige, Emil, Lithography, International Textbook Co.

BIBLIOGRAPHY:

Erickson, Jd., & Sproul, A., Printmaking Without a Press, Reinhold Publishing Co., New York. 1966.
Ivins, W.M., How Prints Look, Beacon Press Boston.
Rathmussan, J., Printmaking with Monotype.
Rothenstein, Michael, Frontiers of Printmaking

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

SYLLABUS

COURSE TITLE: PM 263 The Artist and the Book 3 Credits

COURSE DESCRIPTION: A studio elective concerned with the design and structure of the book form. Students may work in any media: hand drawn, painted, printed, photographic, constructed, or with a combination of processes. Basic forms of bookbinding and other presentation possibilities will be explored. Each student will be required to complete a book.

COURSE AIMS: To provide students with experiences in working with the unique relationships and architecture of the book form. To explore the complexities and formal problems inherent in multiple and sequential imagery. To gain new insights into imagery and content.

COURSE CONTENT: The conception of the work is left up to the individual and may range from a traditional approach to a highly experimental form. The early manuscripts books by Picasso, Matisse, and Miro, and contemporary folios by Baskin and Frasconi, are examples of a traditional concern with book design. The works of Diter Rot, Warhol, and recently Lucas Samaras are explorations of new materials and concepts. The Aspen magazine is a multi-media assortment of text, prints, broadsides, films, and even records, which are all packaged in a box/portfolio. In all cases the book will be explored as a unique form of creative communication.

SAMPLE PROBLEMS:
(1) Preparing the dummy.
(2) Organization of material.
(3) Page construction.
(4) Presentation, binding.

TEXT: 1860-1960
The Artist and the Book, a catalog of Fine Books prepared by Eleanor Garvey. 1961. Museum of Fine Arts, Boston; Harvard College Library.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

SYLLABUS (Cont'd.)

BIBLIOGRAPHY:

Banister, Manly, Pictorial Manual of Bookbinding, The Ronald Press, N. Y. 1958.
Constantine, Mildred & Fern, A.M. Word and Image, Museum of Modern Art, N. Y. 1968.
Corderoy, John, Bookbinding for Beginners, Watson Guptill, N.Y.
Klemin, Diana, The Illustrated Book: Its Art and Craft.

REFERENCE:

The books & folios of: Goya, Picasso, Matisse, Miro. Life, ed. W. Ting: In Memory of My Feelings, Frank O'Hara; Gehenna Press Publications; Aspen

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

SYLLABUS

COURSE TITLE & NUMBER: FA 260-1 Printmaking Studio Credits 6

CATALOGUE DESCRIPTION: An introduction to the unique character of the printed image. Planographic, relief, intaglio, and stencil printing may be explored by work in lithography, block printing, etching and engraving, and the silk screen process. Experimental work with color, the collograph, and photo processes may be undertaken.

COURSE AIMS: To provide students with experiences in printmaking as an independent form of expression. To introduce the student to a variety of printmaking media and techniques.

COURSE CONTENT: An investigation of many of the possible approaches to the making of multiple originals. An introduction to traditional and contemporary printmaking media. The student works at his own pace, setting his own problems, and formulating his own solutions.

TEXT:
Heller, J., Printmaking Today
Peterdi, G., Printmaking

REFERENCES & RESOURCES:
Artist's Proof, Pratt Graphic Arts Center
Andrews, J., Creative Printmaking
Arnold, G., Creative Lithography
Brunner, F., A Handbook of Graphic Reproduction Processes
Cliffe, H., Lithography
Hayter, W. S., New Ways of Gravure
About Prints
Irvins, W., How Prints Look
Rasmussan, J., Printmaking with Monotype
Rothenstein, M., Frontiers of Printmaking
Relief Printmaking
Mass/Art Printmaking Department Technical Note Series

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

SYLLABUS

COURSE TITLE & NUMBER: FA 262 Printmaking Seminar Credits 3

CATALOGUE DESCRIPTION: An exploration of the imagery and content of traditional and contemporary printmaking. Discussions, evaluations, lectures, and critiques will be held in conjunction with work completed in the Printmaking studio.

COURSE AIMS: To provide the student with:

1. An understanding of the visual characteristics of prints.
2. A knowledge of the historical background of the graphic arts.
3. An introduction to the work of contemporary printmakers.
4. Ideas which each student mkght be able to use in relation to his own imagery.

COURSE CONTENT:

A. Historical survey.
B. Survey of contemporary printmakers.
C. Print processes and development.
D. The Fine Book and the Private Press.
E. Experimental forms.
F. Group critiques.
G. Guest Lecturers.
H. Technical demonstrations.
I. Informal discussions.

TEXT: Zigrosser, Karl, The Book of Fine Prints, Crown Publishers, Inc. (rev. 1956)

REFERENCES & RESOURCES

American Prints Today/1962, Print Council of America, N.Y., 1962.
Artists Proof, A publication of Pratt Graphics Center.
Hayter, S.W., About Prints, Oxford Univ. Press, N.Y. 1962.
Museum of Modern Art, Painters as Printmakers.
Scharf, Aaron, Creative Photography, Reinhold Publishing Corp., N.Y., 1965.
Tamarind Lithography Workshop Notes.
Garvey, Eleanor M., The Artist and the Book 1860-1960, Museum of Fine Arts, Boston; Harvard College Library 1961.

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

SYLLABUS

COURSE TITLE & NUMBER: FA 360-1 Printmaking Studio Credits 12

CATALOGUE DESCRIPTION: Advanced work in Printmaking stressing the exploration and development of individual imagery in relation to a particular graphic medium.

COURSE AIMS:
To provide the student with further technical skills in a specific medium.
To encourage the student to develop a personal vocabulary and to utilize the graphic processes most related to this imagery.
To encourage the student to experiment with methods and materials in an empirical manner, in an attempt to expand each medium to satisfy his individual needs.

COURSE CONTENT:
Investigation of the student's previous work with the purpose of exploring possible direcetions and extensions.
Investigation of a chosen medium with an attempt to discover possible variations beyond the traditional procedures.
The formulation of an inter-related series of prints and preliminaries.

TEXT:
Peterdi, G., Printmaking
Weddige, E., Lithography

REFERENCES & RESOURCES:
Artist's Proof, Pratt Graphic Arts Center
Arnold, G., Creative Lithography
Brunner, F., A Handbook of Graphic Reproduction Processes
Hayter, W.S., New Ways of Gravure About Prints
Weaver, P., Lithography
Zigrosses, C., The Book of Fine Prints
Mass/Art Printmaking Department Technical Note Series

Date: AY 1971-1972
Syllabus Prepared by:
Arthur Hillman

SYLLABUS

COURSE TITLE & NUMBER: FA 460-1 Printmaking Studio Credits 12

CATALOGUE DESCRIPTION: Advanced and independent work in printmaking. Discussions and critiques will be scheduled regularly to explore the work completed in the studio.

COURSE AIMS: To have the student fully explore a particular process in a professional manner. To involve the student in the creation of a body of work relevant to his own aesthetic overview.

To encourage the student to expand the graphic form to its fullest extent.

COURSE CONTENT: The investigation and exploration of a print medium and a creative concept through the creation of a body of interrelated prints.

TEXT: Peterdi, G., Printmaking
Weddige, E., Lithography

REFERENCES & RESOURCES: Artists's Proof, Pratt Graphic Arts Center

Arnold G., Creative Lithography.
Brunner, F., A Handbook of Graphic Reproduction Processes.
Cliffe, H., Lithography.
Hayter, S.W., About Prints.
New Ways of Gravure
Lumsden, H.W., The Art of Etching.
Rathmussan, J., Printmaking with Monotypes.
Rothenstein, M., Relief Printmaking.
Chieffo, C.T., Silk Screen as a Fine Art.
Tamarind Lithography Workshop Notes.
Mass/Art Printmaking Department, Technical Note Series.

Date: AY 1971-72
Syllabus Prepared by:
Charles Demetropoulos

SYLLABUS

COURSE TITLE & NUMBER: FA201 Anatomical Life Drawing Credits 3

CATALOGUE DESCRIPTION: Study of the skeletal and muscular structure of the body. Application of knowledge to figure drawing from model.

COURSE AIMS: This course is designed to acquaint the student with the "skeletal" and "muscular" system of the body. The purpose of this is to give the student confidence acquired from the knowledge gained from the course which can be applied to drawing and painting.

COURSE CONTENT: Each lesson begins with a lecture, illustrated with diagrams and drawings explainning the various components of the figure in sequence starting with the proportions of the male and female figure - bones - and muscles adhered to them. The remaining half of the period is devoted to drawing from the model with particular emphasis on the areas discussed previously. A variety of media is suggested - various examples of good drawings are displayed for further observation. A notebook of the lectures is required as well as three large drawings from the class reference book during the semester - plus one anatomical drawing from the student's life drawings, completes the final requirement for the course. Also - Large illustrated chart - and scale models are used for reference.

REFERENCES & RESOURCES: Besides current exhibitions on drawings the following books are recommended:

"The Human Figure" David K. Rubins
"Artistic Anatomy" Dr. Paul Richer
"An Atlas of Anatomy for Artists" Fritz Schider
"Constructure Anatomy" George Brigman
"The Natural Way To Draw" Kinon Nicolaides

Date: AY 1971-72
Syllabus Prepared by:
Mr. Movitz

SYLLABUS

COURSE TITLE & NUMBER: FA208 Nature/Form Analysis Credits 3

CATALOGUE DESCRIPTION: The study of structural families in nature and the graphic means by which they are described and comprehended. Lectures, field trips, assignments in objective and creative drawing.

COURSE AIMS:

I. To cause the student to view the natural world as a source of visual and structural inspiration for pictorial ideas.
II. To present a general system for the study of families of structure in nature and the graphic means by which they may be comprehended.
III. To introduce the student to the Agassiz Museum as a source institution for the study of natural forms.

COURSE CONTENT:

I. Skeletal Structures
II. Mass and Space Volumes Continucus Contour
III. Forces and Surface Tensions
IV. Surface Structure (Planes)
V. Surface Structure (Texture)
VI. Dynamic Relations - Thrust forces

Lectures on the above are alternated with assignments of objective drawing at the Agassiz Museum; creative interpretations are completed outside of class and class time is used to discuss and criticize. Relationship of ideas to Modern Art and personal idioms is stressed.

REFERENCES & RESOURCES:

Form, Space, and Vision by Graham Collier Prentice-Hall Co., N. J.

Slide sets: natural forms
expressive forms

Agassiz Museum, Harvard Univ., Cambridge, Massachusetts

References to: Graham Sutherland, Henry Moore, Miro, Arshile Gorky, Paul Klee, Francis Bacon, Jackson Pollack, Brancusi.

Date: AY 1971-72
Syllabus Prepared By:
Arthur Corsini

SYLLABUS

COURSE TITLE & NUMBER: FA209 Watercolor Credits 3

CATALOGUE DESCRIPTION: Studio course in watercolor painting including experimentation with a variety of contemporary techniques in water soluble and mixed media.

COURSE AIMS: To inspire and stimulate students in the use of all water-soluble media towards meaningful Personal creative expression.

COURSE CONTENT: Studio course in watercolor painting experimenting with variety of contemporary techniques in water soluble and mixed media. Experiments encouraged to express ideas visually by use of Line, shape, space, value, color, texture etc.

Date: AY 1971-72
Syllabus Prepared by:
Arthur Corsini

SYLLABUS

COURSE TITLE & NUMBER: FA210 Portrait Painting Credits 3

CATALOGUE DESCRIPTION: Painting and Drawing the Portrait in a variety of approaches, traditional and modern, choice of variety of media; Pastel, gouache, acrylic; oil, and mixed media. Personal approach encouraged.

COURSE CONTENT: Painting and Drawing the Portrait (Head) in a variety of approaches, traditional and contemporary. Choice of variety of media. Pastel, gouache, acrylic, oil, and mixed media. Personal approach encouraged.

REFERENCED & RESOURCES: This course should be 2 semester long - 1st semester Drawing with pencils, conte, felt pens, charcoal and ink will be used to set sound foundation for future development. 2nd semester - using all media (oil Acrylics, Gouache etc.)

Date: AY 1971-72
Syllabus Prepared by:
Charles Demetropoulos

SYLLABUS

COURSE TITLE & NUMBER: FA211 Landscape Painting Credits 3

CATALOGUE DESCRIPTION: Painting outdooors directly from the subject and from studies - in oil and acrylic. Personal interpretation by the student is encouraged.

COURSE AIMS: The aim of the course is to acquaint the student with the medium of oil and acrylics the ability to see a potential subject and express it on canvas, canvas board or gesso panel - taking into consideration composition, paint application, color, values and textures.

COURSE CONTENT: At the outset, one or two sessions is devoted to the painting - later increasing the size of canvas and time alloted (as necessary to complete painting) - often times utilizing sketches made outdoors as reference material for further development in the classroom. Individual instruction as well as general criticism is offered during the progress of painting - as well as discussions on painters and paintings - from books, reproductions and from exhibitions.

REFERENCES & RESOURCES: From time to time, innumerable reproduction of landscape paintings are displayed for the student's observation including reference books.

Ralph Fabri - "Painting Outdoors"
Cezanne - "The Father of Modern Painting"
George Cherepou - "Discovering Oil Paintin
Gurierrez - Roukes - "Painting with Acrylics"
"The French Impressionists and Post Impressionists"

Date: AY 1971-72
Syllabus Prepared by:
Mr. Foss

SYLLABUS

COURSE TITLE & NUMBER: FA256 Drawing Seminar Credits 3

CATALOGUE DESCRIPTION:

Drawing Seminar:

Wide range of assignments in drawing relating to student's personal direction as well as major concepts of contemporary art Work produced outside of class and presented for discussion during class time.

COURSE CONTENT:

DRAWING:

A. Drawing: Sharpens the eye
Coordinates the hand
Organizes flat surface into shapes
Method of exploration
Increases knowledge of form, space, intervals means of expression

B. Teaching Points: The relevance of drawing
Picture Plane
Relating shapes
Nature-abstract tension
Geometric forms. Intervals
Essance drawings
Physical Forces, space, light
Figure, as content, as abstract form
Bigness; drawing as arm, body movement
Color added

C. There will be slide lectures and at least one visit to an exhibition.

D. Attendance is compulsory. A student with more than three absences will automatically be dropped form the course.

E. Materials:

Good quality white paper. (No newsprint.)
Various sizes. Good working size is about 18 x 15 inches, 18 x 24 also good.
Hard and soft lead pencils, eg. 4B, HB, 2H eraser.
Second half of semester: pen and ink; colored pencils, watercolor or acrylic.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Foss

SYLLABUS (continued) FA256 Drawing Seminar

COURSE CONTENT:

Materials:

E. Large paper, 4 x 5 feet.

F. Each student is asked to bring to the first class meeting at least six objects, three big, three small. They might include: Cloth, utensils, bottles, dolls, plants, wallpaper, balls, beads, links chains, lampshades, clothing, fruit, machi photographs, dishes, almost anything.

G. HOMEWORK: By week. an end of semester sketchbook is also required.

1. Your hands
2. Interior
3. Self portrait
4. Interior with figures
5. Tree
6. Landscape
7. Machinery
8. Water
9. Light (Sun or other)
10. Buildings
11. Deep space
12. Clouds
13. Looking down
14. Movement
15. Soft material
16. New ways of looking at familiar
17. portrait

Date: AY 1971-72
Syllabus Prepared by:
Arthur Corsini

SYLLABUS

COURSE TITLE & NUMBER: FA302 Adv. Life Drawing Credits 3

CATALOGUE DESCRIPTION: Advanced study of the figure. Emphasis upon gesture, movement, character, construction, and space. Personal expression in a variety of media.

COURSE CONTENT: THE SIX STAGES OF FIGURE DRAWING

Stage I

1. Determine the action of the pose. (The model is always in action)
2. Determine next how the weight of the figure rests.
3. Determine the proportions of the figure.
4. Determine your conception or what you want to do.

Stage II.

5. Place the drawing.
6. Select lines of action --
   Vertical and horizontal lines typify stillness and quietness and so should be avoided at this stage.
   Select lines which show the most obvious action and sketch them in lighlty. These lines are guide lines and need not be part of the drawing -- Usually stiffness in a drawing is caused by a lack of emphasis, generally due to timidity. Therefore you must exaggerate; unless you deliberately over-state, you are certain to understate.

Stage III.

7. Determine the relationship between the head, the thorax and the pelvis.
8. Determine the relationship of the major joints (collar-bone, shoulders, elbow, wrists, knees, ankles, heels, etc.) Every point where the bone comes to the surface of the form can be considered as a landmark and the knowledge of the skeleton will help in plotting the landmarks.

Stage IV.

9. Determine the 3rd dimension, depth. The simplest symbol with which we can do this is the cube, for we draw the cube plane by plane, because we can see the planes...
10. Anatomical Knowledge --
    A knowledge of the main bones, masses of bones, and joints.
    The skeleton is a necessity -- as it is a

Date: AY 1971-72
Syllabus Prepared by:
Arthur Corsini

SYLLABUS (continued) FA302 Adv. Life Drawing

COURSE CONTENT: THE SIX STAGES OF THE FIGURE DRAWING

10. knowledge of how they move and how they are controlled by muscles and tendons. A knowledge of how surface variations occur (by bone or muscle is a necessity.)

The three largest masses of bone are the head, the thorax, and the pelvis. (each of these masses remains constant in every change of position.)

Basic shape of the thorax is a basket or barrel of bone. Although the thorax may first appear to alter with movements of the shoulders, it is basically stable.

Stage V.

11. Determine the "character" of the model, and decide whether or not to express it. The character will depend largely on the relative sizes of the forms which compose the figure.
12. Light and Shade:

Light and shadow are purely factitious. Alter the light and the shadows alter, but the form remains the same. Therefore, it is necessary to determine in what instance light and shadow will delineate the form of the model.

Stage VI.

13. The finish of a drawing will depend on:
    1. The extent and quality of the makers response to what has been observed.
    2. The fullness of his mental conception.
    3. The particular problem he happens to be studying.

Minimum number of drawings for evaluation by December 22nd:
10 drawings selected from class work.

Choice of drawing media: Conte crayon
Lithograph
All drawing media --- Felt pens
Brush drawings

Date: AY 1971-72
Syllabus Prepared by:
Mr. R. Moore

SYLLABUS

COURSE TITLE & NUMBER: FA306 Visiting Artists Workshop Credits 3

CATALOGUE DESCRIPTION: A monthly critical workshop with four visiting artists (Restricted to Junior and Senior Painting and Printmaking majors.)

COURSE AIMS: To introduce the student to a broad range of critical opinion and objectivity by professionals in the field of art whose activity extends beyond our local community

COURSE CONTENT: The student selects the artist with whom he wishes to study in a workshop limited to 10 students. The workshops occur on a monthly basis enabling the student to be in contact with the artist 7 to 8 times during the course of an academic year. Each student has the additional benefit of auditing the workshops of the other visiting artists.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Robert Moore

SYLLABUS

COURSE TITLE & NUMBER: FA406 Visiting Artists Workshop Credits 3

CATALOGUE DESCRIPTION: A monthly critical workshop with four visiting artists (Restricted to Junior and Senior Painting and Printmaking majors.)

Date: AY 1971-72
Syllabus Prepared by:
Mr. Robert Moore

SYLLABUS

COURSE TITLE & NUMBER: FA204 Color Theory Credits 6

CATALOGUE DESCRIPTION: A course designed to expand one's knowledge of color as it is applied to the two dimensional surface. Through a series of provacative problems the student will explore the relativity of color and the use of color and space, form, light and shape.

Date: AY 1971-1972
Syllabus Prepared by:
Painting Department

SYLLABUS

COURSE TITLE & NUMBER: FA-305 Painting Studio Credits 12

CATALOGUE DESCRIPTION: The student enters the studio for concentrated personal involvement and investigation of concerns of contemporary art. Individual development, self-discipline are emphasized. A wide range of creative possibilities within and beyond modern painting is offered, complemented by slide presentations, lectures, group discussions, visitors, and field trips. Program includes Junior Conference each week for scheduling of aforementioned activities; faculty consultant for inter-related media is also available.

COURSE CONTENT: The Junior-Senior Painting Studio is divided into four faculty studios. My goal is to create an atmosphere which will stimulate creativity and the self confidence needed to find a personal direction. Each student is approached individually. All aspects of his involvement are considered: motivation, technical skill and conceptual scope. Slides and teaching aids are employed. Group critiques expose the students to other points of view.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Foss

SYLLABUS

COURSE TITLE & NUMBER: FA405 Painting Studio Credits 12

CATALOGUE DESCRIPTION: An advanced studio course directed toward the development of individual initiative and thought. Extensions of painting, assemblage, Constructions, shaped canvases, kinetic and phenomenological art, systems art, multimedia and other contemporary developments as they may occur. The beginnings of personal iconography, thought, and style are encouraged. Course includes Senior Conference. Time allotted weekly for lectures, discussions, visiting artists etc.; also, facutly consultant for interrelated media will be available. The preparation of a written thesis with appropriate references, bibliography, and illustrations, in the area of content, form, aesthetics, or technique pertinent to the student's interest is required for the completion of the course.

COURSE CONTENT: The Junior Senior Painting Studio is divided into four faculty studios. My goal is to create an atmosphere which will stim ulate creativity and the self confidence needed to find personal direction. Each student is approached individually. All aspects of his involvement are considered: motivation, technical skill and conceptual scope. Slides and teaching aids are employed. Group critiques expose the students to other points of view.

Date: AY 1971-1972
Syllabus Prepared by:
Harris Barron

SYLLABUS

COURSE TITLE & NUMBER: FA 270-1 Studio for Interrelated Media
Credits 9

CATALOGUE DESCRIPTION: An introductory studio-laboratory course wherein form & systems development for theatre eventworks and object/sensory environments are realized with combined modes of structure, light, projections, video, audio, motion, and other aspects of new technology. Open as elective.

COURSE AIMS: To provide st udio resource, assistance & critical evaluation for students concentrating in esthetic areas other than static object art making. To increase experiential awareness by demonstration and use of newer technological potentials and synchronization of interrelated media inputs.

COURSE CONTENT: Formmaking in individual projects and groupworks which involve idea & image source & organization; time, movement (human, electrical, mechanical); simultaneous action; sets & structures; theatre spaces; light & lighting; still & moving projections; costume; cinema; video; audio; & other applications of earlier or current technology in the making of object/sensory environment or theatre eventworks.

Field trips to professional workspaces & other institutional facilities.

TEXT: Not required. Suggested reading from varied form/content list.

REFERENCES & RESOURCES: Lecture, demonstration & participation events by visiting professionals. Specific projection & audio materials, esthetic & technical library; media technician.

Date: AY: 1971-1972
Syllabus Prepared by:
Harris Barron

SYLLABUS

COURSE TITLE & NUMBER:	FA 370-1 Studio for Interrelated Media Credits 12
CATALOGUE DESCRIPTION:	Advanced work for multi-dimensional, original theatre eventworks and object/ sensory environment. (see FA270). Open as elective.
COURSE AIMS:	To encourage individual thought in the conceptual planning, direction, production, and presentation of theatre and other eventworks; expansion & continuation of development begun in FA 270.
COURSE CONTENT:	Advanced and individual work with film; slide; pure & mixed light polarization; and other projection materials; audio generation; recording & presentation; tungsten, quartz, xenon, neon, ultraviolet, & other light source & controls; video; electronic, light-responsive, and other varied materials utilized as set, property, costume, etc. inputs for event or environment. Field trips to professional workspaces & other institutional facilities.
TEXT:	(not required) Suggested reading from varied form/content list.
REFERENCES & RESOURCES:	Lecture, demonstration, & participation events by visiting professionals. Specific projection & audio materials, esthetic & technical library; media technician.

Date: AY: 1971-1972
Syllabus Prepared by:
Harris Barron

SYLLABUS

COURSE TITLE & NUMBER:	FA 470-1 Studio for Interrelated Media Credits 3-6
CATALOGUE DESCRIPTION:	Advanced studio for theatre eventworks and object/ sensory environments, in continuation of FA 370. Open as elective.
COURSE AIMS:	To encourage confidence and directional control in the planning through presentation of individual works. Preparation for graduate study or the establishment of a professional studio.
COURSE CONTENT:	Group organization; problems of production; sources of material and process; casting; script & schedule; communications & public relations; performance & audience spaces. Field trips to professional workspaces & other institutional facilities.
TEXT:	Not required. Suggested reading from varied form/content list.
REFERENCES & RESOURCES:	Lecture, demonstration, and participation events by visiting professionals. Specific projection & audio materials, esthetic & technical library; media technician.

Date: AY 1971-1972
Syllabus Prepared by:
Harris Barron

SYLLABUS

COURSE TITLE & NUMBER: FA 490 Studio for Interrelated Media Credits 3

CATALOGUE DESCRIPTION: An independent study program withing the Interrelated Media area, Accessible after discussion with and approval of instructor.

COURSE AIMS: Advanced, independent work with multi-dimensional, theatre eventworks and object/sensory environment.

COURSE CONTENT: (See FA 270; 370; 470)

TEXT: (not required) Suggested reading from varied form/content list.

REFERENCES & RESOURCES: All department programs, studio, and equipment available. Esthetic & technical library; media technician.

Date: AY 1971-1972
Syllabus Prepared by:
Harris Barron

SYLLABUS

COURSE TITLE & NUMBER: FA 290 Studio for Interrelated Media Credits 6

CATALOGUE DESCRIPTION: Elective studio program directed at individual and groupworks utilizing new technology, light, still & moving projection, audio forms, structures, movement, and costume developed for theatre eventworks or environmental art.

COURSE AIMS: To provide student artists with interest concentrations in other areas some understanding of and experience with theatre eventworks and new technology as esthetic materials.

COURSE CONTENT: Idea & image (source & organization); time; motion; (human, electrical, mechanical); simultaneous action & cueing; sets & structures; performance spaces; light & lighting; still & moving projections; costume; cinema; video; audio; and other applications of earlier or current technology in the production and presentation of object/sensory environment or theatre eventworks. Field trips to professional workspaces & other institutional facilities.

TEXT: Not required. Suggested reading from varied form/content list.

REFERENCES & RESOURCES: Lecture, demonstration & participation events by visiting professionals. Specific projection & audio materials, esthetic & technical library; media technician.

Date: AY 1971-1972
Syllabus Prepared by:
Marsha Blank

SYLLABUS

COURSE TITLE & NUMBER: FA 277-8 Movement Studio Credits 6

CATALOGUE DESCRIPTION: Work with all forms of body movement and control. Improvisation, Dance, (primitive, modern and current form, etc.), invention and organization for performance. Relationship to Elements of Music, with film and visiting artists.

COURSE AIMS: To expand awareness of dance forms and primarily the current relationship between the dancers and visual artists. Explore relationship of dance and other forms.

COURSE CONTENT: Systematic technic instruction, Problems of Composition, preparation for performance.

TEXT: Only suggested texts:
Johnston, Jill, Marmalade Me.
Battcock, Gregory, A Critical Anthology of Minimal Art.
McDonagh, Don, The Rise and Fall of Modern Dance.

REFERENCES & RESOURCES: Films, lecture demonstrations by visiting artists, performances.

Date: AY 1971-1972
Syllabus Prepared by:
Donald Davidson

SYLLABUS

COURSE TITLE & NUMBER: FA/CS 275 Theatre Workshop Credits 3

CATALOGUE DESCRIPTION: Ideas and Organization, the Script and other production plans, materials and technic for scenic rendition, light and lighting, projection, video, new media, costume and makeup, stage mechanics, production and direction.

COURSE AIMS: To foster and deal effectively with various expressed and learned theatrical attitudes, both individually and in group interaction, in the production of actual theatre situations and conditions.

COURSE CONTENT: The content of the studios would be wide ranging and would promote an awareness of early and current forms, from hand-shadow and stick puppets to the theatre of the visual and aspects of environmental theatre.

REFERENCES & RESOURCES: Artaud, Antonin. The Theatre and Its Double; Driver, Tom F. Romantic Quest and Modern Query: A History of Modern Theatre; Friedman, Melvin J. (edit. by) Samuel Beckett Now; Grotowski, Jerzy. Towards a Poor Theatre; Kirby, E.T. Total Theatre; Kirby, Michael. The Art of Time; The MacMillan Co., The Collected Plays of W. B. Yeats; Miller, Anna. The Independent Theatre in Europe: 1887 to the Present; Robbe-Grillet, Alain. Last Year at Marienbad.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Kowal

SYLLABUS

COURSE TITLE & NUMBER:	SC 253 Sculpture Studio (elect.) Cr. 3
CATALOGUE DESCRIPTION:	A beginning workshop in wood, metal, plaster, plastics, clay, and other media. As with all my classes, apart from technical knowledge, the student is pressed to know and trust himself.
COURSE AIMS	To begin to know the legitimate conditions of the creative life.
COURSE CONTENT:	Given a technical problem the student is encouraged to begin with himself and what he is responsive to. In this case 3-D realities (Sculpture) - believe in it - make it - be responsible - honesty!
TEXT:	All books especially dealing with Sculpture and (or) any other source that leads to the discovery of the self.

Date: AY 1971-72
Syllabus Prepared by:
George Greenamyer

SYLLABUS

COURSE TITLE & NUMBER: SC200-1 Sculpture Studio credit 12

CATALOGUE DESCRIPTION: A beginning workshop in the study of many materials, with a development of a professional attitude in the design and production of object making.

COURSE AIMS: Students are given an introduction to serious design for the third dimension and shop production.

COURSE CONTENT: Styrofoam sand casting, arc, gas and heli arc welding, lost wax, bronze casting, and mixed media are problems given in materials for the year.

Date: AY 1971-72
Syllabus Prepared by:
George Greenamyer

SYLLABUS

COURSE TITLE & NUMBER: SC300-1 Sculpture Studio credits 12

CATALOGUE DESCRIPTION: An advance workshop in the design and production of objects. Emphasis is more on design and less on materials.

COURSE AIMS: The third year student needs to finish his basic training in methods of producing three dimensional objects. Design is emphasized through given problems from visiting architects, landscaped architects, sculptors, etc.

COURSE CONTENT: Designing in steel for gas, arc, and heli arc. Welding is the first problem. Design problems given by outside architectural firms, etc. are emphasized to fill out the program

Date: AY 1971-72
Syllabus Prepared by:
George Greenamyer

SYLLABUS

COURSE TITLE & NUMBER: SC400-1 Sculpture Studio credits 12

CATALOGUE DESCRIPTION: The first semester is for producing objects in the selected concentrated media. The second is devoted to portfolio preparation.

COURSE AIMS: The course is to be a summation of what the student is aesthetically. It is also designed to prepare the student for presentation to graduate school or possible architectural clients, etc.

COURSE CONTENT: The student works in a concentrated way in the first semester so he can photgraph his best work for his portfolio which he will prepare the second semester..

Date: AY 1971-72
Syllabus Prepared by:
George Greenamyer

SYLLABUS

COURSE TITLE & NUMBER:	Foundry and Welding
CATALOGUE DESCRIPTION:	A beginning course in Basic foundry technique. Typical problems are sand casting and lost wax and gas and arc welding.
COURSE AIMS:	In foundry practice the student learns basic foundry design, designing for casting techniques and casting procedures. He also learns gas and arc welding.
COURSE CONTENT:	In the first problem styrofoam patterns are made, rammed up in sand and then cast with aluminum. The second problem produce a wax pattern, invest it, burn it out and then cast it in bronze.
REFERENCES & RESOURCES	Trips - foundries, fabricators, (Don Lippincot, North Haven) Visiting artists, architects, etc. Openings, Galleries, etc.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee P. Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 560 STUDENT TEACHING Credits 12

CATALOGUE DESCRIPTION: The course provides instruction and experience in the teaching of art through a four day per week assignment in one of the student teaching centers. The student works under the guidance of a co-operating teacher and the college supervisor. The semester is divided into two segments, with one portion being an assignment to elementary grades, and the other to secondary.
The last four weeks of the semester is either a continuation in the student teaching center, or assignment to a community practicum experience which has been proposed by the student and approved by the department.

COURSE AIMS:

1. To apply the philosophy and principles of teaching in both elementary and secondary levels under supervision and instruction.
2. To function as a full time teacher, and to assume as much of the responsibility as is appropriate.
3. To pursue an individual assignment in the community in an activity related to art and education in order to broaden the concept of the art education role in society.

COURSE CONTENT: The student is responsible for making long range plans for teaching, in consultation with the co-operating teacher. Daily lesson plans are submitted at least one day in advance of teaching, and must be evaluated by the co-operating teacher before the class. The co-operating teacher will give daily critiques of the teaching, the college supervisor will observe weekly and give critiques and hold a conference with the student teacher and the co-operating teacher. The student teacher writes a statement at the end of each day noting items of significance. This log helps to develop insight and give direction to planning for teaching. The teaching assignment consists of experience in both elementary and secondary levels, plusthe option of an assignment in the community.
A major term paper is required of graduate students.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee P. Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 559 HISTORY & PHILOSOPHY OR ART EDUCATION
Credits 3

CATALOGUE DESCRIPTION: A study of the growth and development of art education in the United States with emphasis on major movements and leaders in the field. An equal evaluation of the European background of principles and theories in Art Education that have influenced intellectual and artistic development in the United States.

COURSE AIMS:

COURSE CONTENT:

I. Beginnings of Art Education up to 1890, Franklin, Locke, Fowle, Morse, Alcott, Peabody, Froebel, Smith, etc.
   A. The Kindergarten movement
   B. The Relation of Art in Education

II. Outstanding personalities and influence in Europe and America by periods.
   A. Historical beginnings to 1890
   B. 1890-1918
   C. 1918-1925
   D. 1925-1935
   E. 1935-1940
   F. 1940-1944
   G. 1944-1948
   H. 1948-1952
   I. 1952-1955
   J. 1955-1960

III. Developments in Art are considered in each period, as well as social, economic, and political conditions affecting art education.

IV. Textbooks, professional journals, professional books, conference proceedings, research reports, and curriculum materials from each period are reviewed to gain a view of what is being advocated, what is being evaluated, and what is actually occurring in the classrooms of the nation.

TEXT:

REFERENCES: attached

COURSE REQUIREMENTS:

1. Readings of all references in the bibliography for the course, and supplementary reference materials pertinent to the major areas of the course:
   Historical foundations
   Philosophical foundations
   Prominent personalities
2. Active participation, leadership, and sustained interest in class discussion and activities.

Date: AY 1971-72
Syllabus Prepared by.
Dr. Algalee P. Adams

SYLLABUS (continued)

COURSE REQUIREMENTS:

3. Major term paper:
Scholarly paper dealing with a specific aspect of one of the major areas of the course that is of special interest to you. The paper should follow the format recommended for term papers in Campbell, except where creative deviation is necessary to your stated purposes; should include an introduction; emphasis on quality beyond quantity. Make two copies so that one may be retained. An abstract should be duplicated for distribution to other members of the class.

4. Examinations: The answering of one true and false examination; the answering of questions presented by the instructor to be written out of class, using open reference and based upon your reading and class lectures.

Due dates: True-false examinations December 2
Term paper December 2
Final essay examination December 22

Grade will be based on a possible 100 points.
True false examination possible 20 points.
Term paper possible 40 points.
Essay examination possible 25 points
Class participation, contribution to discussions possible 15 points.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee P. Adams

SYLLABUS (continued)

BIBLIOGRAPHY

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DeFrancesco, Ilalo L., Art Education Its Means and Ends. New York: Harper and Brothers, 1958. Chapter 2. pp. 61-83

Eisner, Elliot. "American Education and the Future of Art Education." Chapter XIII. Art Education. 64th Yearbook, Part II, N.S.S.E. Chicago Press 1965.

Farnam, Royal B. "The Early History of American Art Education." National Society for the Study of Education. 40th Yearbook, Art in American Life and Education. Bloomington: Public School Publishing Co., 1941. pp. 445-47, 464-68.

Fuerst, Sidney (Ed.) New York Teacher's Monographs. "Cut Monograph" Vol. VII, No. 2, June, 1905.

Caitskell, Charles D., Children and Their Art. Methods for the Elementary School. New York: Harcourt, Brace and Company, 1950 pp. 4-35.

Geist, Hans-Friederich. "The Teaching of Painting in Schools." Graphis 77, 14: 190-218, 269-273, May/June, 1958.

Green, Harry. "Walter Smith: The Forgotten Man." Art Education. 19: 10-13, January, 1966.

Itten, Johnnes. "The Foundations Course at the Banhaus," in Education of Vision edited by Gyorgy Kepes, New York: George Braziller, 1965. pp. 104-121.

Keel, John. "Art Education." 1940-64, Chapter III Art Education 64th Yearbook, PartII, N.S.S.E. Chicago: Chicago University Press, 1965.

Lanier, Vincent. Teaching Secondary Art. Scranton: International Textbook Co. 1964, pp. 27-48.

Logan, Frederick. Growth of Art in American Schools. New York: Harper and Brothers, 1953.

Munro, Thomas. Art Education, Its Philosophy and Psychology. New York: Liberal Arts Press, 1956. pp. 288-312, 237-47.

Research Division of the National Education Association. Music and Art in the Public Schools. Research Monograph 1963-113. Washington: National Education Association, August, 1968.

Saunders, Robert. "Selections from Historical Writings of Art Education." Art Education 19: 25-29, January 1966

Date: AY 1971-72
Syllabus Prepared by:
Mr. Donald Lettis

SYLLABUS

COURSE TITLE & NUMBER: AE 551 ART EDUCATION METHODS AND MATERIALS
Credits 6

CATALOGUE DESCRIPTION: A study of both studio and academic areas leading to sequential goals and problems for establishing understanding and insights on which to build aesthetic awareness and structure art aims and procedures for successful art experiences.

COURSE AIMS:

1. To examine and evaluate current secondary art theory and philosophy.
2. To explore relevant methodology in secondary art teaching.
3. To become aware of concepts, projects and materials appropriate for curricula in the Junior and Senior High School.
4. To develop a basis and to instill a desire to attain professionalism in the field of art education

COURSE CONTENT:

Topics to be covered:

1. General objectives of art education.
2. Profile of the student (developmental, creative potential, physical growth, emotional growth, intellectual growth).
3. Profile of the teacher (professional obligations and responsibilities, relationship to student, school and community).
4. Curriculum and its objectives.
5. Process vs. product.
6. Motivation and presentation.
7. Evaluation and grading.
8. The Junior High School (program, characteristics, place in the total program).
9. The High School (program, who is taught, expenditures).
10. Methodology (methods, meterials, aids).
11. Research in the field.
12. Special students (talented, exceptional).

As a part of the course, a laboratory practicum is provided. Graduate student's function as co-ordinators or supervisors of a group of seniors who function as teachers.

A major term paper is required of graduate students.

TEXT:

Guy Hubbard, Art In The High School
N.A.E.A., ART Education in the Junior High School
N.A.E.A., Art Education in the Secondary School

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 558 ART EDUCATION CURRICULUM & SUPERVISION
Credits 2

CATALOGUE DESCRIPTION: Experience is given in the following areas: development of art curriculum according to current philosophy, teacher workshops, ordering supplies and equipment, studying teachers' needs and pupil development, and other responsibilities and opportunities of an art supervisor.

COURSE AIDS:

1. To study the administrative structure of schools, especially as this pertains to the art program.
2. To study the duties, responsibilities and functions of the various types of positions in art education, such as State Director of Art, art supervisor, art consultant, art director, art teacher, and the professional relationship between people in these positions.
3. To study the historical background and development of art curriculum.
4. To analyze the principles of curriculum structure.
5. To make a comparative study of existing art curricula as it is reflected in published curriculum guides.

COURSE CONTENT:

I. Overview of the course.
II. The role of the supervisor.
    A. Administrative
    B. Inservice
    C. Classroom
    D. Public relations
III. Curriculum theory.
    A. Historical background
    B. Influences
    C. Principles of curriculum structure.
IV. Courses of study, or curriculum guides.
    A. Purposes
    B. Writers or developers
    C. Community relationship
    D. Major considerations in formulating a course of study.
V. Steps to go through in writing a course of study.
    A. Development of a philosophy
    B. Statement of aims or objectives.
    C. Teaching techniques.
    D. Content of the program

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Syllabus Prepared by:
Dr. Algalee Adams

SYLLABUS (continued)

COURSE CONTENT:

E. Means of evaluating the program.
F. Bibliography: references and resources.

VI. Evaluation
VII. Inservie problems of art supervisors.
VIII. Budget
IX. New direction in art supervision
X. The examined curriculum
XI. Professional ethics
    A. Professional organizations
    B. Recommendations, resumes
    C. Securing a position
XII. A major term paper is required of graduate students

Date: AY 1971-72
Syllabus Prepared by:
Mr. Donald Lettis

SYLLABUS

COURSE TITLE & NUMBER: AE 502 PERCEPTUAL GROWTH AND DEVELOPMENT
Credits 3

CATALOGUE DESCRIPTION: Lectures and seminars concerned with perceptual and creative development at all levels of the public school.
Students will be required to read current education material and express their views both orally and in writing, about ideas in art education today.

COURSE AIM:

1. To understand the phenomenon of perpetual growth.
2. To study developmental patterns in children's art.
3. To assess art education projects in light of perceptual development.

Inherent characteristics of art education make its methods and philosophy somewhat unique in the field of education. While most fields are concerned with verbal skills and abstract thinking, art educators tend to minimize these factors in favor of a multi-sensory approach to child development. In order for future art teachers to understand the total development of a child through art, it is necessary that they be exposed to the phenomena that accompanies this growth. The objectives of this course are to survey visual and motor growth, how the child relates to his environment from the ego-centerpersonality to the stage of critical awareness and to understanding the means art offers in accumulating a rich visual vocabulary. Content will cove such areas as the phenomenon of vision, characteristics of vital growth, the visual and haptic minded child, avenues to perceptual awareness and the psychology of visual communication.

COURSE CONTENT:

Visual perception:

1. Perception through all the senses
2. The process of seeing - physiological
3. Seeing (a sensation) vs. Perception (total understanding)-psychological
4. Visual communication in a verbally oriented culture-looking to the future.
5. The visually handicapped-blind, defective vision, color blind

Date: AY 1971-72
Syllabus Prepared by:
Mr. Donald Lettis

SYLLABUS (continued)

COURSE CONTENT:

Development stages:

6. Readiness-educational insights for learning
7. Scribbling stage- two to four
8. Preschematic stage - four to seven
9. Schematic stage- seven to nine
10. Gang age or stage of dawning realism nine to eleven
11. Suedo-naturalistic stage - eleven to thirteen
12. Adolescent stage - thirteen to adulthood
13. Haptic and visually minded students
14. The exceptional student - talented and retarted
15. The potential of the academically disadvantaged student in an art experience.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Amirian

SYLLABUS

COURSE TITLE & NUMBER: CSD580 EDUCATIONAL PSYCHOLOGY Credits 3

CATALOGUE DESCRIPTION: Educational Psychology: A study of practical psychology as it applies to the classroom situation and problems. Stress will be placed on the teacher's understanding of developmental influences on teaching and upon elements that make for effective learning.

COURSE AIMS: The major objective of the course is not only to prepare teachers who are familiar with the psychological nature of the learning process and with the techniques and methods of teaching, but also to help devolop teachers who see themselves functioning in the light of a larger social setting, namely the culture in which they find themselves and to which they are ultimately responsible.

COURSE CONTENT: Reading assignments in the Klausmeier text are coupled with collateral assignments in the book of readings by Fullager, Lewis, and Gumbee. Classroom discussion of problems submitted by the students themselves take up one period a week. Each student is asked to make a survey of, and to write a paper on, a major problem area, and to present his findings to the class. Open classroom discussions are a major feature of the course.

In addition, one book report is required before the end of the term.

Note: Graduate students are required to do RESEARCH PAPER covering any item of their own choice from the list on page 2.

TEXT:

1. NATURE & CONDITIONING OF LEARNING, Garry & Kingsley
2. Learning and Human Abilities: Educational Psychology Herbert J. Klausmeier and Wm. Goodwin, 2nd ed., Harper and Row, New York
3. Readings for Education Psychology, Wm. Fullager, Hal Lewis, Carroll Gumbee, Editors; Thomas Crowell Company, 2nd ed., New York.

BIBLIOGRAPHY: The attached "Psychology Books in the Massachusetts College of Art Library".

Date: AY 1971-72
Syllabus Prepared By:
Dr. Amirian

SYLLABUS (continued)

EDUCATIONAL PSYCHOLOGY BOOK REPORT (Instruction Sheet 2)

You are free to choose any book from the following Massachusetts College of Art Library call numbers:

THEORY AND PRACTICE OF EDUCATION

LB

51-875 Systems
1025-1050 Teaching (Principles and practice)
1051-1091 Educational psychology
1101-1139 Child study
1140 Preschool education
1141-1499 Kindergarten
1501-1547 Primary Education
1555-1601 Elementary Education
1603-1695 Secondary education
1705-2285 Education and training of teachers. Teachers colleges, etc.
2300-2411 Higher education
2503-2797 School laws and legislation
2801-3095 School administration and orginization
3011-3095 School management and discipline

EDUCATION OF SPECIAL CLASSES OF PERSONS

1390 Boys
1401-2571 Women
2628-3501 Races
2628-2679 Indians
2701-2918 Negroes
3001-3501 Orientals
3701-3750 Immigrants
3951-3990 Exceptional children
4001-4801 Defective children
4051-4100 The destitute
4201-4580 Physically defective children
4600-4700 Mentally defective and backward children
4801 Morally defective children
4815 Feeble-minded adults
4929-4949 Upper-class education
4959-4979 Middle-class education
5001-5060 Working-class education
5081-5140 Other special classes
5101-5140 Children in large cities

Date: A 1971-72
Syllabus Prepared by:
Mr. John Grepp

SYLLABUS

COURSE TITLE & NUMBER: AE 553 AUDIO VISUAL WORKSHOP Credits 3

CATALOGUE DESCRIPTION: A studio workshop in the use and preparation of audio visual presentations which can be instructional or expressive in nature. Students may work individually or in teams in such media as movies, slide-tapes, sound, light, multiple projections and animation.

COURSE AIMS:

1. To acquaint student with media available for their use and proper care and use of these media materials.
2. To prepare media presentations.
3. To enter into class evaluations of these presentations.
4. To encourage student to establish value judgements and performance standards for graduate level work.

COURSE CONTENT:

1. Lectures and demonstrations on value and use of specific audio-visual media, followed by workshop periods.
2. Subjects for student presentations to be: Art Elements, Art Principles, Appreciation and awareness, or Processes and Techniques.
3. After first week remainder of course devoted to workshop periods, individual work, and class presentations.
4. Teacher serves as consultant and advisor for students' projects.
5. Foremats such as: Bulletin Boards, Display, Demonstrations, Portfolio, Photographs, slides, slide-tapes, Slide Lecture, 8mm Movies, 16 mm Movies, animated movies, and multi-media are acceptable

SAMPLE PROBLEMS:

1. Single direct informational presentation.
2. Stimulation or Awareness presentation.
3. Final ambitious project and students may work in teams, any foremat, may be informational, stimulative, or expressive.

Generally the art teacher or student uses instructional aids and materials for the following reasons:

- Information, data, explanation and knowledge
- Processes, techniques, etc.
- Stimulation and involvement

.Aesthetic awareness and perception

.Examples of activity to be done by students, or using media as an art form for expressive reasons rather than as an instructional aid.

Date : AY 1971-72
Syllabus Prepared by:
Mr. John Grepp

SYLLABUS (continued)

ACCEPTABLE SUBJECTS FOR STUDENT PRESENTATIONS

Art Elements
Line, Shape, Form, Value, Texture, Color, space.

Principles
Balance, Symmetry, Sequence, Unity, Variety, Repetition, Distortion, Simplicity, Radiation, Space, Perspective, Movement, Rhythm, Abstraction, Structure, Pattern, Harmony.

Appreciation and Awareness
Examples: Form in Nature, A Child's World, Man at Work, What Do You See? (Feel? Hear?) Man and Art, The City, Bridges, Quiet Moments, Tension, Ecology, Art Movements, Art History, Individual Artists.

Processes and Techniques
How to weave without a loom. Making a Mosaic, etc.

FORMATS FOR STUDENT PRESENTATIONS

Bulletin Board, Wall displays, Chalk Talks, Black Board Presentations, Demonstrations, Portfolios, Photographs, Charts, Teaching Exhibit, Felt Board, Reproductions, Actual Work, Actual Objects, Models, Slides, Slide Lecture, Slide Tapes, Film Strips, Hand-made Slides, 8mm Movies, 16mm Movies, Animated Movies, Sound, Light, Multi-Media, Any and All appropriate Devices.

AVAILABLE EQUIPMENT

8mm Movie Cameras, 8mmProjectors, 16mm Movie Cameras, 16mm Projectors, 35mm Copy Camera, 3-M Polaroid Copy Camera, Repronar, Slide Projectors, Disolve Controls, Synchronizers, Tape Recorders, Tape Decks, Overhead Projector, Diazochrome for Overhead Transparencies, Rear-Projection Screen, T. V.

AVAILABLE AIDS

16mm Movies, Film Loops, Reproductions, Slide Collection, Reinhold Visuals, All Books in Library

Date: AY 1971-72
Syllabus Prepared by:
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SYLLABUS (continued)

ASSIGNMENT: Each student to do:

1. Simple Direct informational presentation prior to July 8.

2. Stimulation or Awareness presentation in any format on any subject.
Due prior to July 21.

3. Final ambitious project. Students may work in teams, any subject or format; may be a set of aids for art unit or may be one ambitious presentation.
May be informational, stimulative, or expressive.
Due week of August 2.

BIBLIOGRAPHY AUDIO-VISUAL WORKSHOP

Davidson, Raymond L. — Audio-Visual Machines
Eboch, Sidney C. — Operating Audio-Visual Equipment
Brown, James Wilson — Audio-Visual Instruction
Erickson, Carlton — Fundamentals of Teaching with Audio-visual Technology
Haney, John B. — Educational Media and the Teacher
Thomas, Robert Murray — Integrated Teaching Materials - How to Choose, create and use them.
Wittich, Walter Arno — Audio-Visual Materials. Their Nature and Use

PERIODICALS

Audio-Visual Instruction
Educational Screen
A/V Guide

Educational Technology
High Fidelity
Popular Photography
Modern Photography
Infinity
Camera 35
Sight and Sound
Camera International

Film Culture
Filmmakers Newsletter
Media and Methods
School Product News

Date: AY 1971-72
Syllabus Prepared By
Mr. James Kenney

SYLLABUS

COURSE TITLE & NUMBER: AE 537 HISTORY OF EDUCATION Credits 3

CATALOGUE DESCRIPTION: A study of historical growth and milestones in education leading to present day concepts and methods. The purpose of this course is to give the student a base on which he can build understanding for progressive development in education ideas

COURSE AIMS: SAMPLE PROBLEMS:

1. Research into pertinent current problems in education at local, state and national levels.
2. Readings in literature of selected periods - as Greek plays - to deepen the appreciation of the personal and collec-
2. tive spirit of historical and contemporary periods.
3. Examination of the changing roles of art educators in the light of readings & and discussions.

COURSE CONTENT:

Content in History of Education

I. Greek Education
   A. Greek Contributions to Western Civilization
   B. Old Greek Education - before Persian Wars
   C. New Greek Education - after Persian Wars
   D. The Great Philosophers
II. Roman Education
   A. Roman Contributions to Western Civilazation
   B. Early Roman Education
   C. Hellenized Roman Education
III. Early Christian Education
   A. Catechumenal Schools
   B. Catechetical Schools
   C. Cathedral Schools
IV. The Middle Ages
   A. Monastic Education
   B. Palace Schools - Charlemagne
   C. Saracenic Education
   D. Educational influences of Scholastician
   E. Medieval Universities
V. The Renaissance
   A. The Renaissance in Italy
   B. The Renaissance in Northern Europe
VI. Religious Formalism in Education
   A. The Protestant Revolt
   B. The Catholic Reaction

Date: AY 1971-72
Syllabus Prepared by:
Mr. James Kenney

SYLLABUS (continued)

COURSE CONTENT:

VII. Realism in Education
- A. Humanistic Realism
- B. Social Realism
- C. Sense Realism

VIII. Rationalism in Education
- A. John Locke and the Enlightment
- B. The Enlightment in France

IX. Naturalism in Education -Jean Jacques Rousseau

X. Phychologizing Education
- A. Pestalezzi
- B. Herbert
- C. Freebel

XI. The Common School Movement in the United States
- A. Horace Mann
- B. James Carter
- C. Henry Barnard

XII. Progressive Education and Beyond
- A. Francis Parker
- B. John Dewey and Critics
- C. Alfred North Whitehead
- D. Looking Ahead

Note: Throughout the course emphasis will be placed on art as defined by educational leaders and philosophers in the general historical context. Special emphasis will be placed on the development of art education in the United States.

TEXT:

Butts, R. Freeman, A CULTURAL HISTORY OF WESTERN EDUCATION
Second Edition

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee P. Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 570-571 Directed Study Credits 3

CATALOGUE DESCRIPTION: The student will design and pursue an historical, empirical, or creative research having some relation to student learning, creative process, on development of aesthetic education. This is comparable to a thesis problem, and will be scheduled as the culminating experience in the Master's degree program. PREREQUISITES: Recent Trends in Art Ed., Research Methods and Techniques.

COURSE AIMS:

1. To provide an opportunity for the graduate student to focus his professional education in the direction of his individual professional interest.
2. To provide an opportunity for a depth study.

COURSE CONTENT: Students meet weekly for an individual conference with their advisor. Monthly seminars are held with the total group.
The course content is determined by the nature of the project proposals

TEXT:

REFERENCES: Determined by the individual projects.

Date: AY- 1971-72
Syllabus Prepared by:
Helen L. Stucki

SYLLABUS

COURSE TITLE & NUMBER: AH 507 CONTEMPORARY ART

CATALOGUE DESCRIPTION: The Contemporary Art Course, a continuation of the Modern Art Course, will undertake a thorough investigation of the world's main currents of art from 1940 to the present. It has been said that contemporary art constantly invites us to applaud the destruction of values which we still cherish, while the positive cause for the sake of which the sacrifices are made, is rarely made clear. According to the critic Leo Steinberg, "the sacrifices often appear as acts of demolition, or of dismantling, without any motive. Referring directly to the words and writings of various artists and critics, the aims and objectives of contemporary artists will be contemplated with respect to the importance they hold for the students own art world.

COURSE AIMS: Alfred Barr, of the Museum of Modern Art, has said that if one out of ten paintings that the Museum of Modern Art has aquired should remain valid in retrospect, they will have scored very well. One may conclude, therefore, that a course on contemporary art cannot be based on absolute dogmas. The course will, however, familiarize the student with the international artists which critics and society consider to be the important and major ones of the day. Their work and their philosophy will be discussed in reference to the validity it holds for students at Massachusetts College of Art.

COURSE CONTENT: One of the chief qualities of contemporary art is its infinite diversity. Like the society we live in, contemporary art changes constantly and rapidly. Some of the movements on the following list have remained prevalent for the past thirty years, while others have disappeared after one year. The following will be studied on an international basis in relationship to painting, architecture, sculpture, graphics, literature, music and movies.

1. Geometric Abstraction
   A. Neo Plasticism

Date: AY 1971-72
Syllabus Prepared by:
Helen L. Stucki

SYLLABUS (continued)

COURSE CONTENT:

B. Concrete Art
C. Relational Painting

2. Abstract Expressionism
   A. Action Painting
   B. Quietistic Painting
   C. Taschime
   D. Calligraphic Painting
   E. Informalism

3. Op Art
4. Kinetic Art
5. Chromatic Structures
6. Assemblages
7. Hard Edge Painting
8. Minimal Art
9. Pop Art
10. Happenings
11. Violence in Art
12. Post Painterly Abstraction
13. Color field Painting
14. Chromatic Abstraction

SAMPLE PROBLEMS:

The visual portion of the class will rely heavily on the use of slides and book illustrations. Museum and gallery trips both during and outside class time will enable the student to confront original works of art, an experience which is invaluable.

Class discussion rather than strict lecturing will be the basis for the core of the course. Student involvement "verbally" as well as "visually" will be stressed.

Music and literature of the period, plus the individual artists own words and writing will be consulted whenever possible. A series of films interview contemporary artists will be rented from the Boston University Film Library.

Museum assignments, oral and/or written reports may be a requisite for student fulfillment of course requirements. Two or three examinations will be given in order to evaluate the extent of understanding and accomplishment achieved in the course.

The graduate student will be required to write a major term paper in addition to

Date: AY 1971-72
Syllabus Prepared by:
Helen L. Stucki

SULLABUS (continued)

COURSE CONTENT:

Sample Problems:

the requirements stated above. In all facets of the course the graduate student is expected to give evidence of experience, maturity, commitment, originality, and performance on a level commensurate with the advanced nature of graduate study.

TEXT:

REFERENCES & RESOURCES:

Aldo Pellegrini, NEW TENDENCIES IN ART, Crown Publishers, Inc., New York, 1966
Weekly, monthly, and quarterly editions of various Art magazines, as well as the art sections in magazines such as Time, Newsweek, and Life, etc., must be consulted. Local gallery and museum shows must be considered of prime importance. Individual opportunites to see shows in New York City or elsewhere should serve as a basis for discussion in which the experience and reactions to such can be revealed and shared with others in the class

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee P. Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 510
RESEARCH METHODS & TECHNIQUES Credits 3

CATALOGUE DESCRIPTION: The study of various methods of research and the analysis of different types of research studies. Statistical terminology, collecting and proper presentation of findings as they apply to art education will be stressed.

COURSE AIMS:

1. To acquire adequate working knowledge of research terminology and statistics to be able to read and interpret the professional literature in the field.
2. To work with basic statistical procedures used in empirical studies.
3. To design a proposed study in art education.

COURSE CONTENT:

I. Five Main Processes of Statistical Methods
   - A. Selection
   - B. Tabulation
   - C. Graphic Representation
   - D. Calculation of Averages and Measures of Variability
   - E. Interpretation

II. Statistical Calculations, Such as
   - A. Normal Curve: Mean, Median, Mode
   - B. Coefficient of Correlation
   - C. T Test
   - D. Chi - Square
   - E. Others as Required

III. Research Design: The Graduate Student will write a proposal for a research project.

TEXT: Van Ormer, "Elementary Statistics For Students of Education and Psychology". Studies, a publication of N.A.E.A.

Date: AY 1971-72
Syllabus Prepared by:
David W. Baker

SYLLABUS

COURSE TITLE & NUMBER: AE 500 Recent Trends in Art Education Credits 3

CATALOGUE DESCRIPTION: A seminar on current literature and research being done in art education. Current trends in education and their implication for art education will be examined. Special attention will be given to an investigation of art programs dealing with perceptual development, aesthetic education, inter-disciplinary instruction, and "extra-school" art instruction.

COURSE AIMS: It is intended that students will develop a strong personal philosophic stance through their investigations which will enable them to maintain and enhance the integrity of an art curriculum as well as make instructional decisions with perspective based upon pupil and sociatal needs.

COURSE CONTENT: Review of current art education research and philosopy. Overview of innovative art education practices and curricula.
In-depth study of selected innovative art programs.
In-depth readings and evaluation of art education research and philosophy.
Investigation of federally funded art education projects.
Examination of "extra-school" art education practices.

TEXT: Exemplary Programs in Art Education

REFERENCES AND RESOURCES: Periodicals;
- Research Journal of the N.A.E.A.
- Journal of Aesthetic Education
- Art Education
- Other selected periodicals

Texts;
- Environment for Art
- Art / Search and Self Discovery
- Becoming Human Through Art
- Readings in Art Education
- Other selected texts.

Date: AY 1971-72
Syllabus Prepared By
Mr. Rodney House

SYLLABUS

COURSE TITLE AND NUMBER: AE 545 Philosophy of Art Education Credits 3

CATALOGUE DESCRIPTION: The role and potential of art in contemporary life as related to the opportunities and responsibilities of teachers at all levels of art instruction, with the historical and philosophical development of art education as a foundation.

COURSE AIMS:

1. To show the relationship between Art and Life.
2. The unification of practical everyday problems with spiritual and ethical needs.
3. How do we develop the relationship between life and art?
4. The unification of empirical experience with free expression.

COURSE CONTENT:

1. What is the responsibility of the art teacher in a culture?
2. What is tradition and how does this influence change in a culture?
3. What are the opportunities for the development of original thinking in creative expression?
4. How is the future affected by the past?
5. What are the principles of art and how do they relate to the development of freedom and happiness in the individual in society?
6. What is the value of aesthetic principle?
7. What do we mean by creative direction?
8. Is poetry in art the expression of individual freedom?

SAMPLE PROBLEMS: The following questions would be the basis of individual research which would culminate in panel discussions, student presentations, a term paper, or other type of project:

1. How does the creative experience unify all levels of art instruction?
2. Does the aesthetic experience enrich or deepen the experience of everyday reality?
3. Is the Philosophy of art the expression of man's understanding of the harmony in life?

Date: AY 1971-72
Syllabus Prepared by:
Mr. Al Hurwitz

SYLLABUS

COURSE TITLE & NUMBER: SEMINAR ADMINISTRATION AND SUPERVISION Credit 3

CATALOGUE DESCRIPTION: Problems, issues, and procedures of administration and supervision of art programs at the elementary, junior high and senior high level, curriculum structure, art methodology, improvement of instruction, procedures for selecting and purchasing art materials and equipment. A course for art teachers wishing to prepare for administrative and supervisory positions.

COURSE AIMS: To provide the student with a theoretical background for the leadership process; to acquaint him with problems supervisors encounter in conducting city and county wide art programs.

COURSE CONTENT: Defining leadership categories.
Effecting change through teachers, through the general administration. The supervisors position in the general staff structure.
Administration of art programs - setting up a budget, selecting teachers, working with new teachers, testing materials, conducting professional meetings, etc.
The use of case histories; role playing and improvisations as adjuncts to conventional academic practices.
Visitations by local supervisors who represent particular strengths in these positions.

TEXT:

REFERENCES & RESOURCES: Readings from the Atlanta "Seminar on Supervisors" and the conference on State Supervision (USOE reports exist on both conferences.)

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee P. Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 520 RESEARCH IN ART EDUCATION Credits 3

CATALOGUE DESCRIPTION: RESEARCH IN ART EDUCATION: The study and interpretation of existing research in art education and experimental and philosophical approaches to conducting studies and investigation in art education; implications for teaching and methods for dissemination of research will be stressed.

COURSE AIMS:

COURSE CONTENT: Seminar and lecture sessions dealing with research studies in art education and studies from other fields such as psychology, sociology, and education when these are related to art and learning in art.

Implications for change in the field of art education will be searched out, and creative extensions into the classroom and studio will be developed.

TEXT:

REFERENCES & RESOURCES: Studies
Art Education
Other professional journals
Handbook of Research on Teaching, Gage

Date: AY 1971-72
Syllabus Prepared by:
David W. Baker

SYLLABUS

COURSE TITLE & NUMBER: AE 540 Art Education in the Public Schools
Credits 3

CATALOGUE DESCRIPTION: An examination of current practices in art education in the public schools. Special attention will be given to the role of the art program and teacher of art in the total public school program. Curriculum development and program management will also be considered.

COURSE AIMS: To acquaint students with the current practices in art education and education in general. The structure and content of a broad range of public school art curriculums and programs will be examined and evaluated.
The importance of a broad educational perspective and an understanding of the role of art instruction in public schools will be stressed.

COURSE CONTENT:
Review of the History of Art education
Overview of current general education practices.
Overview of current art education practices.
Projected needs for art education and its implication for curriculum development.
Examination of the role of the teacher of art in relation to students, community and school.
Projected trends in general education and the implications for art programs.

TEXT: Readings in Art Education

REFERENCES AND RESOURCES:
Art Education
Children and their Art
Art in Depth
Emphasis: Art
Art in the High School
Structure and Potential in Art Education
Selected readings
Selected curriculums

NOTE: Recommended for Program B.

Date: AY 1971-72
Syllabus Prepared by:
Mr. James Kenney

SYLLABUS continued

COURSE TITLE & NUMBER: AE 508 CREATIVE ART EXPERIENCES WITH CHILDREN
Credits 3

COURSE CONTENT: classes would provide opportunity to evaluate teaching performance and to discuss problems related to continuous planning and teaching.

TEXT:

REFERENCES & RESOURCES: Books, magazines, films and other visual materials related to the aims and content of the course.

Date: AY 1971-72
Syllabus Prepared by:
Mr. James Kenney

SYLLABUS

COURSE TITLE & NUMBER: AE 508 CREATIVE ART EXPERIENCES WITH CHILDREN
Credits 3

CATALOGUE DESCRIPTION: CREATIVE ART EXPERIENCE WITH CHILDREN. A study of the characteristics and learning problems of children and the structuring of art experiences that center around creative problem solving and attitude rather than depending upon factual information and fixed procedures. Implemenation of art experiences with children, and evaluation of teaching outcomes.

COURSE AIMS:

I. To offer opportunity to plan for and experiment with innovative approaches to creative problem solving in art experiences with children.
II. To implement plans and approaches in actual teaching experiences with children.
III. To evaluate teaching performance.

COURSE CONTENT: The course consists of reviews and further research in innovative ideas in planning for and actually teaching at various elementary levels. Such innovative ideas would be projected into

A. The development of a philosophy involving.
1. Approaches to the creation of an environment conducive to exploration and experiment.
2. Consideration of appropriate experiences and materials selected for implementation of ideas.
3. Study of concepts to be developed through a variety of kinds of experiences that provide a background for creative problem solving.
4. Evaluation of individual on group solutions to problems.

B. A continuous off-campus teaching experience for twelve weeks with class of elementary school children in which ideas and plans conceived would be explored, evolved and made pertinent to the needs and interests of children.

Weekly seminars at the college in addition to supervisory visits to the off-campus

Date: AY 1971-1972
Syllabus Prepared by:
Edward McCluney

SYLLABUS

COURSE TITLE & NUMBER: AE 201 Intro. to Teaching Credits 3

CATALOGUE DESCRIPTION: The course will provide a broad program of observation in public schools, urban and suburban, in all grade levels from kindergarten through senior high school, including as many fields of special education as possible. Precedes courses in education philosophy and methods.

COURSE AIMS:

I. To assess art and educational experiences as related to professional development.
II. To study developmental patterns in children's art.
III. To apply both developmental areas toward an understanding of oneself in relation to the group through actual observation and discussion.

COURSE CONTENT:

Visual perception:

a. Perception through all the senses
b. The process of seeing - physiological
c. Seeing (a sensation) vs. perception (total understanding) - psychological
d. Visual communication in a verbally oriented culture - looking to the future
e. The visually handicapped - blind, defective vision, color blind

Developmental stages:

f. Readiness-educational insights for learning
g. Scribbling stage - two to four
h. Preschematic stage - four to seven
i. Schematic stage - seven to nine
j. Gang age or stage of dawning realism - nine to eleven
k. Pseudo-naturalistic stage - eleven to thirteen
l. Adolescent stage - thirteen to adulthood
m. Heptic and visually minded students
n. The exceptional student - talented and retarded
o. The potential of the academically disadvantaged student in an art experience.

Date: AY 1971-1972
Syllabus Prepared by:
Edward McCluney

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: AE 201 Intro. to Teaching Credits 3

Observations are set up as follows:

a. Primary grades - urban and suburban schools
b. Intermediates grades - urban and suburban schools
c. Junior high school - urban and suburban schools
d. Senior high school - urban and suburban schools.

TEXT: Lark-Horovitz. Understanding Children's Art for Better Teaching.

Lowenfeld, Vikter. Creative and Mental Growth. Fourth edition.

Date: AY 1971-1972
Syllabus Prepared by:
Charlotte Horblit

SYLLABUS

AE-220

COURSE TITLE & NUMBER: Seminar in Group and Interpersonal Relations
Credits 3

CATALOGUE DESCRIPTION: The development of skills and insights into the forces that make up effective interpersonal relations and learning. Emphasis is upon stimulating ideas and feelings, presented and discussed in an innovative way.

COURSE AIMS: Encourage the student to become aware of his attitudes towards himself and other people.

Through group dynamics - membership and leadership roles - the student can gain insight into how his values effect his motivations and goals.

The importance of mental health.

COURSE CONTENT:

A. Personal Identity:
   1. How do you see yourself?
   2. How do others see you?
   3. Methods of Evaluation
B. Developing a Learning Group:
   1. Communication skills
   2. Shared decision making about group goals, use of resources and procedures
   3. Evaluating group process-objective and subjective measures

C. Important Factors in Mental Health
   1. Sound Relationships
   2. Adjustment to Change
   3. The Self

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Charlotte Horblit

SYLLABUS (Cont'd.)

AE-220
COURSE TITLE: Seminar in Group and Interpersonal relations (Cont'd.)

Development of a group: The group is encouraged to explore what they find to be most relevant to them as individuals and people. (Democratic group)
Group Process: Material is focused on decision making, shared leadership skills. Group maintenance, non-judgemental attitudes and acceptance of all participants.

REFERENCES & RESOURCES

1. Boston State Hospital
2. Brockton or other Museums
3. Geriatric Center

Date: AY 1971-72
Syllabus Prepared by:
Mr. McCluney

SYLLABUS

COURSE TITLE & NUMBER: AE 456 Theatre Arts Credits 2

CATALOGUE DESCRIPTION: A technical theatre course for students who plan to teach art rather than drama in the public school. There are problems in set design, stage lighting, and make-up. Stage craft of the past as well as the present is studied and related to commercial, educational, and Avant-Garde theatre.

COURSE AIMS:

1. Thorough exposure to various aspects of staging we seek to heighten the understanding, appreciation and a general working knowledge of theatre.

2. To expose students to methodology used by both amateur and professional theatre.

COURSE CONTENT:

A. Exposure to the State
   1. Lighting
      a. spots
      b. borders
      c. house
   2. Sound Equipment
      a. microphones
      b. taping equipment
   3. Stage
      a. props
      b. flats
   4. Miscellaneous
      claimed
      (found)
      objects
B. Minor productions using available Equipment
C. Visitations * No special order
   1. Boston University
      a. technical building (const.)
      b. rehearsals
      c. theatre projects
   2. Brandeis
      a. excellent theatre (stage)
      b. new trends

(Continued)

Date: AY 1971-72
Syllabus Prepared by:
Mr. McCluney

THEATRE ARTS - AE 456 Cr. 2

SYLLABUS (Cont'd.)

C. Visitations *No special order

3. LOEB
   a. theatre in round
   b. new acting trends
4. M.I.T.
   a. beautiful auditorium but .....Z
   b. concept

TEXT: Play Production by "Milton Smith"

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee Adams

SYLLABUS

COURSE TITLE & NUMBER: AE 558 ART EDUCATION CURRICULUM & SUPERVISION
Credits 2

CATALOGUE DESCRIPTION: Experience is given in the following areas: development of art curriculum according to current philosophy, teacher workshops, ordering supplies and equipment, studying teachers' needs and pupil development, and other responsibilities and opportunities of an art supervisor.

COURSE AIDS:

1. To study the administrative structure of schools, especially as this pertains to the art program.
2. To study the duties, responsibilities and functions of the various types of positions in art education, such as State Director of Art, art supervisor, art consultant, art director, art teacher, and the professional relationship between people in these positions.
3. To study the historical background and development of art curriculum.
4. To analyze the principles of curriculum structure.
5. To make a comparative study of existing art curricula as it is reflected in published curriculum guides.

COURSE CONTENT:

I. Overview of the course.
II. The role of the supervisor.
    A. Administrative
    B. Inservice
    C. Classroom
    D. Public relations
III. Curriculum theory.
    A. Historical background
    B. Influences
    C. Principles of curriculum structure.
IV. Courses of study, or curriculum guides.
    A. Purposes
    B. Writers or developers
    C. Community relationship
    D. Major considerations in formulating a course of study.
V. Steps to go through in writing a course of study.
    A. Development of a philosophy
    B. Statement of aims or objectives.
    C. Teaching techniques.
    D. Content of the program

Date: AY 1971-72
Syllabus Prepared by:
Dr. Algalee Adams

SYLLABUS (continued)

COURSE CONTENT:

E. Means of evaluating the program.
F. Bibliography: references and resources.

VI. Evaluation
VII. Inservie problems of art supervisors.
VIII. Budget
IX. New direction in art supervision
X. The examined curriculum
XI. Professional ethics
    A. Professional organizations
    B. Recommendations, resumes
    C. Securing a position
XII. A major term paper is required of graduate students

Date: AY 1971-72
Syllabus Prepared by:
Mr. Donald Lettis

SYLLABUS

COURSE TITLE & NUMBER: AE 551 ART EDUCATION METHODS AND MATERIALS
Credits 6

CATALOGUE DESCRIPTION: A study of both studio and academic areas leading to sequential goals and problems for establishing understanding and insights on which to build aesthetic awareness and structure art aims and procedures for successful art experiences.

COURSE AIMS:

1. To examine and evaluate current secondary art theory and philosophy.
2. To explore relevant methodology in secondary art teaching.
3. To become aware of concepts, projects and materials appropriate for curricula in the Junior and Senior High School.
4. To develop a basis and to instill a desire to attain professionalism in the field of art education

COURSE CONTENT:

Topics to be covered:

1. General objectives of art education.
2. Profile of the student (developmental, creative potential, physical growth, emotional growth, intellectual growth).
3. Profile of the teacher (professional obligations and responsibilities, relationship to student, school and community).
4. Curriculum and its objectives.
5. Process vs. product.
6. Motivation and presentation.
7. Evaluation and grading.
8. The Junior High School (program, characteristics, place in the total program).
9. The High School (program, who is taught, expenditures).
10. Methodology (methods, meterials, aids).
11. Research in the field.
12. Special students (talented, exceptional).

TEXT:

Guy Hubbard, Art In The High School
N.A.E.A., ART Education in the Junior High School
N.A.E.A., Art Education in the Secondary School

As a part of the course, a laboratory practicum is provided. Graduate student's function as co-ordinators or supervisors of a group of seniors who function as teachers.

A major term paper is required of graduate students.

Date: A 1971-72
Syllabus Prepared by:
Mr. John Grepp

SYLLABUS

COURSE TITLE & NUMBER: AE 553 AUDIO VISUAL WORKSHOP Credits 3

CATALOGUE DESCRIPTION: A studio workshop in the use and preparation of audio visual presentations which can be instructional or expressive in nature. Students may work individually or in teams in such media as movies, slide-tapes, sound, light, multiple projections and animation.

COURSE AIMS:

1. To acquaint student with media available for their use and proper care and use of these media materials.
2. To prepare media presentations.
3. To enter into class evaluations of these presentations.
4. To encourage student to establish value judgements and performance standards for graduate level work.

COURSE CONTENT:

1. Lectures and demonstrations on value and use of specific audio-visual media, followed by workshop periods.
2. Subjects for student presentations to be: Art Elements, Art Principles, Appreciation and awareness, or Processes and Techniques.
3. After first week remainder of course devoted to workshop periods, individual work, and class presentations.
4. Teacher serves as consultant and advisor for students' projects.
5. Foremats such as: Bulletin Boards, Display, Demonstrations, Portfolio, Photographs, slides, slide-tapes, Slide Lecture, 8mm Movies, 16 mm Movies, animated movies, and multi-media are acceptable

SAMPLE PROBLEMS:

1. Single direct informational presentation.
2. Stimulation or Awareness presentation.
3. Final ambitious project and students may work in teams, any foremat, may be informational, stimulative, or expressive.

Generally the art teacher or student uses instructional aids and materials for the following reasons:

- Information, data, explanation and knowledge
- Processes, techniques, etc.
- Stimulation and involvement

.Aesthetic awareness and perception

.Examples of activity to be done by students, or using media as an art form for expressive reasons rather than as an instructional aid.

Date: AY 1971-1972
Syllabus Prepared by:
John Butler

SYLLABUS

COURSE TITLE & NUMBER: CSC 100 Written Communications Cr. 3

CATALOGUE DESCRIPTION: The writing of correct and effective English. Emphasis upon enlarging the student's vocabulary. One original theme each month in addition to weekly assignments in mechanics, rhetoric, or reading.

COURSE AIMS: Central aims: To train students to express their ideas correctly, clearly, and logically and effectively. Sub-ordinate aims: To help students correct their individual errors in mecahnics (spelling, punctuation, etc.) to review effective paragraphing and diction; to give guided practice in writing various kinds of articles and a research paper.

COURSE CONTENT:

Week	Wassen	Baker
1.	Chapter 1 - Personal Experience-Example	Thesis - Chapter 1
2.	Chapter 5 - The Method of Scientific Experimentation-Process	Structure - Chapter2
3,	Chapter 3 - Modern Man - Classification and Division.	Paragraphs-Chapter 3
4.	Chapter 2 - Education - Comparison and Contrast	Continued stress on Paragraph Structure Review, Chapter 5, Punctuation.
5.	Chapter 4 - Emotional Behavior - Cause and Effect	Chapter 4 - Sentences
6.	Chapter 6 - Language and Style - Definition	Chapter 6 - Words
7.	Week of summary and review and Chapter 8(Baker) Presentation of class papers to discussions and evaluations. Personal consultation. One hour test.	
8.	Two hours of motivation of a non-verbal nature followed by a paper.	
9.	Chapter 7 - Freedom in Complex Society Argument.	Chapter 7 - Usage
10.	Chapter 8 - Faith in What? - Persuasion.	
11.	Chapter 9 - Where are We Heading? Evaluation	

(Continued)

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSC 100 Written Communications (Continued) Cr. 3

COURSE CONTENT:

Week	Wassen	Baker
12-14.	Chapter 9 (Baker)	Research Paper
15.	Final test and a short research paper. Evaluation and assessment of writing development.	

SAMPLE PROBLEMS: Requirements: One theme per week, content based on subjects suggested in Wesson, correlated with specific structural developments as exploited in Baker.
All themes will be revised unless otherwise indicated, by the instructor.
Folder of themes will be kept for review at mid-term and final and at any time at request of instructor.
Theme and revision must be clipped together and will be kept on file by the instructor.

TEXT: John M. Wassen, Subject and Structure, 2nd ed., L.B. Sheridan Baker, The Practical Stylist, Thomas V. Crowell.

REFERENCES: Kate Turabian, Manual of Style.
Merriam-Webster Collegiate Dictionary.
The MacMillan Handbook of English.
Stories from Six Authors, Edited by Buckler and Sklare, McGraw-Hill, 1960.

BIBLIOGRAPHY: A bibliography is not needed for the students in a course of this sort.

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Hawthorne

SYLLABUS

COURSE TITLE & NUMBER: CSB-150 American Thought and Government Credits 3

CATALOGUE DESCRIPTION: political, intellectual, and social ideas that have been characteristics of American Government and American Society from the mid-19th century to the present. To understand the American Experience and Heritage through the study of American philosophers, scientists, businessmen, and legal and constitutional scholars.

COURSE CONTENT:

1. American European Heritage - Influence of the Enlightment.
2. Constitutional Economic and Intellectual struggles between, before and during the Civil War.
3. Conservative Darwinism and Reform Darwinism, Naturalism, Progressivism, and Populist Ideas.
4. The Pragmatists, Determinists, Theologians Liberals and Conservatives.
5. Major issues in Constitutional interpretation: Tawney, Holmer Pound, Brandeis, Frankfurter.

Part One. (four weeks)
Hartz (Chapter 1-3 and 6) Wish (Chapter 1-3)

1. The concept of a Liberal society.
2. The Idea of Revolution in a New World.
3. Slavery, Race and Racism.
4. The Immigrant and Cultural Pluralism.

Part Two (five weeks)
Hartz (Chapter 4-5 and 8-9) Wish (Chapter 4-9)

1. The American/Democrat or Whig?
2. Religion, Labor and the Entrepreneur.
3. Pragmatism, Progressives, and Conservatives. (James, Dewey, Carnegie, Sumner, Veblen and Ward.)
4. Rugged Individualism, Progressives, Muckrakers and Socialists.

Part Three (five weeks)
Hartz (Chapters 10-11) Wish (Chapters 9-12)

1. The Great Historians: Adams, Turner, and Beard.
2. Functionalism; Sullivan and Wright.
3. The Supreme Court: Holmes, Douglas, and Warren.
4. The New Deal.
5. America and the World

An hour exam at the end of parts one and two and a Final at the end of part three.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Hawthorne

SYLLABUS (Cont'd.)

TEXT: CSB-150

Readings in Society and Thought in Modern America. Harvey Wish, Donald McKay, New York.

The Liberal Tradition in America. Louis Hartz, Harcourt Brace and World.

REFERENCES & Resources: (Dr. Hawthorne and Mrs. Kane)

The Age of Reform, Richard Hofstadter, Vintage K95., N.Y. 1955.
Intellectual History in America, From Darwin to Niebuhr, Vol. V, Ed. Cushing Strout, Harper Row, N.Y., 1968 (Paper).

Presidential Power, The Politics of Leadership, Richard Neusladt, John Wiley & Sons, 1960.

C.Q. Guide Current American Government, Congressional Quarterly, Washington, D.C., September 1971.

JFK and LBJ, The Influence of Personality on Politics, Tom Wicker, (Pelican ed., Baltimore, 1969.)

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS

COURSE TITLE & NUMBER: CSD 280 Psychology Credits 3

CATALOGUE DESCRIPTION: Basically a life-oriented course aimed at the adjustment of the individual to his environment through a study of the determinants of behavior. Consideration is given both to physical and psychological development, to individual differences as determined by heredity and environment, to motivation, the emotions, behavior disorders, personality, thinking processes involving learning, remembering and forgetting, and to principles of mental health.

COURSE AIMS: Basically a life-oriented course providing the individual with sufficient background material to enable him to identify, evaluate, and understand the personal and environmental factors operating in, and giving rise to, the debilitating experiences engendered by fears, tensions, frustrations, and anxieties; and, hopefully, through this understanding, and through the study of some basic principles of mental health, to free him and his creative energies for meaningful application to a life that is both emotionally and psychologically secure, that is deeply responsible, and that is aimed, ultimately, at making a worthy contribution to the social good.

COURSE CONTENT: A sequential outline.

1. The Science of Psychology:
   A short review of the history and development of psychology from its early beginnings to the present, and consideration of some aspects of the discipline which justify its claim to being one of the sciences.

2. Maturation and Development:
   Sequential order in development. Heredity and environment and their influence on both physical and psychological development.

3. Statistics
   Some basic statistical concepts to help the student make meaningful

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSD Psychology (cont'd.) Cr. 3

COURSE CONTENT:

evaluations of the many statistical tables, graphs, charts, and reports of experimental findings which he will encounter throughout his study of psychology. Some of the statistical terms covered are mental age, chronological age, I.Q., mean, medium, mode, normal bell-shaped curve of distribution, standard deviation, correlation, scatter, population sample, and the concept of experimental and control groups.

4. Learning and Thinking:
Classical conditioning, instrumental learning perceptual learning, insight.

5. Remembering and Forgetting:
Retroactive, reactive, and proactive inhibitions. Interpolated activity. Meaningful versus nonsense material. Rewards and punishments. Conditions which improve memory. Conditions for forgetting. Transfer of training.

responsible/

6. Motivation:
Drives, needs, the motivational cycle.

7. The Emotions:
The development of emotions. Theories. Bodily states accompanying emotions. The expression of emotions.

8. Personality:
Structure, theories, defense mechan.

9. Behavior disorders:
Psychoneurotic reactions, personality disorders, psychotic reactions, chronic brain syndromes.

10. Mental Health and Psychotherapy:
The extent of mental disorders in the population, kinds of therapy, techniques of therapy, basic principles of mental health.

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER:	CSD Psychology (cont'd.)	Cr. 3
TEXT:	Introduction to Psychology, 3rd ed. Clifford Morgan and Richard King, McGraw-Hill, 1966.	
REFERENCES:	Heredity, Barnes and Noble, 1966.	
BIBLIOGRAPHY:	For term paper. A mimeographed list of some 200 psychology books found in the M.C.A. Library is passed out to each student at the beginning of the term. Each student is asked to turn in one paper during the term covering any three books of his own choice in a format which is in effect an abridged version of a book report or review. The student lists the five chapter titles in each book which he feels would be of most interest to him, reads and writes a summary of the content of the Introduction, Preface, or Foreward, reads and writes a summary of the content of any one chapter of his choice, and makes any critical comment he feels appropriate for each book so covered. The assignment is aimed at familiarization with psychology books in our own library rather than at any study in depth at this time.	

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS

COURSE TITLE & NUMBER: CSA 101 Style and Analysis in the Visual Arts Credits 3

COURSE AIMS: The aim of this course is to enable the student to analyze and interpret a work of art on the basis of visual evidence: i.e., to discover visually with what means and on what bases an artist has constructed and controlled his work. It is designed to familiarize the student with the forms and techniques used and how the handling of these elements has produced highly varied individual styles and schools of art in different times and places.

I. How we see: Perception and the process of analysis.
   a. Sensual: bodily identification
   b. Emotional: feeling identification
   c. Intellectual: cultural identification
   d. Gestalt: the simultaneous character of the perceptual processes

II. What we see: Style and its components.
   a. Style: the overall character of a work resulting from the handling of form(s) and design
   b. Its roots: person, time, and geography
   c. Design: The underlying conceptual principle(s) controlling a work
   d. Composition: the arrangement of forms; and Form: the structural element(s) of a work. Composition and form as the basis of individual style.

III. How the artist works: his tools.
   a. Space, shape, mass, light, color and line
   b. Material, technique, and creative invention

IV. The artist and his environment.
   a. How he sees himself: changing varieties of self-awareness
   b. How he see his world
   c. Is the artist predictive? Does his work anticipate the direction of the total culture?

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 101 Style and Analysis in the Visual Arts Credits 3

TEXT: Knobler, N. The Visual Dialogue Holt, Rinehart and Winston, N. Y. 1966

READING LIST

1. Arnheim, R. Art and Visual Perception, Univ. of California Press, Berkeley, 1954
2. Elsen, A. E. Purposes of Art, Holt, Rinehart and Winston. N.Y. 1967 - 2nd ed.
3. Gardner, H. Art Through the Ages, Harcourt, Brace and World., N.Y., 1970 5th ed.
4. Gombrich, E. Art and Illusion, Pantheon, N. Y., 1960
5. Janson, H. History of Art, Abrams, N. Y., 1962
6. Kepes, G. Language of Vision, Chicago, 1944, Paul Theobald & Co.
7. Mayer, R. The Artist's Handbook , Viking Press, N.Y., 1940
8. Taylor, J. Learning to Look, University of Chicago Press, 1957
9. Wolfflin, H. Principles of Art History, Dover, N.Y., 1950

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS

COURSE TITLE & NUMBER: CSA 103 Theory & Criticism in the Visual Arts Credits 3

CATALOGUE DESCRIPTION: A course designed to familiarize the student with major works of art, with development of ideas in society which have produced major trends in art, past and present; and the influence of major figures - both artists and critics on those trends.

COURSE AIMS: List or describe the aims and objectives for the course. To acquaint the student with the interplay between practioners and theorists in the visual arts, and produce an understanding of the contributions of each to major trends in the arts.

COURSE CONTENT: (Topical sequential outline of the content of the course. This should be specific, and is essentially a very condensed abstract in outline form.)

I. What is Art Theory?
Plato & The Republic; The Abbot Seiger & St. Davis.
Alberti - On Painting; The Council of Trent & the Mannerists; Reynolds & The Academy; Kandinsky, Gropius & the Bauhaus. etc.

II. Who is the Critic? Trends in Art, St. Clement & Terbullian; Vasari; de Piles; Ruskin; Groce, etc.

III. The Artist as Critic & The Critic as Artist
Painters who write and writers who paint; Michelangelo & Neoplatonism; da Vinci, Cennini; Van Gogh, Kandinsky.

Sample Problems: (List or describe here some of the class problems to illustrate the kind of experiences the students are involved in.)

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 103 Theory & Criticism in the Visual Arts Credits 3

SAMPLE PROBLEMS (Cont'd.)

1. Give quotations from artists and find work in museum to fit and to contradict the quote.

2. Choose a contemporaneous artist and critic and describe how writings of one relate to art of the other.

Text: Elsen Purposes of Art

References: Janson History of Art
Venturi History of Art Criticism

Bibliography: Reynolds Discourses ed., Mitchell, S.O. Bobbs, Merrill, Indianapolis, 1965

Da Vinci Notebooks ed., MacCurdy & Reynal & Hitchcock, N.Y., 1938

Vasari Lives of the Artists ed., Gaunt, W., Dutton, N.Y., 1963

Pliny Natural History ed., Turner, P. So. Illinois Univ. Press, Carbondale, 1962

Plate Republic Modern Library, N. Y., 1941

Shahn Shape of Content, Harvard Univ. Press, Cambridge 1957

Alberti On Painting, ed., Spencer, J. R. Rutledge & Paul, London, 1956

Gomlich, E. Art & Illusion, Pantheon, N. Y. 1960

Rose, Barbara Reading in American Art, Praeger, N.Y.,1961

Holt, Elizabeth Documentary History of Art, Vol. I,II,III

References: Janson, H. History of Art, Abrams, N.Y., 1962
Venturi, L. History of Art Criticism, E.P. Dutton,N.Y.1964

Text: Elsen, A. Purposes of Art, Holt Rinehart & Winston, 2nd Ed., N. Y. 1967

Date: AY 1971-72
Syllabus Prepared by:
Mrs. V. Allen

SYLLABUS

COURSE TITLE & NUMBER: CSB 103 Visual Arts - Theory and Criticism
Credits 3

CATALOGUE DESCRIPTION: A course designed to familiarize the student with major works of art, with development of ideas in society which have produced major trends in art, past and present; and the influence of major figures - both artists and critics on those trends.

COURSE AIMS: (List or describe the aims and objectives for the course.) To acquaint the student with the interplay between practioners and theorists in the visual arts, and produce an understanding of the contributions of each to major trends in the arts.

COURSE CONTENT: (Topical sequential outline of the content of the course. This should be specific, and is essentially a very condensed abstract in outline form.)

I. What is Art Theory?
Plato & The Republic. The Abbott Seiger & St. Davis.

II. Who is the Critic? Trends in Art, St. Clement & Terbullian; Vasari; de Piles; Ruskin; Groce, etc.

III. The Artist as Critic & The Critic as Artist. Painters who write and writers who paint; Michelangelo & Neoplatonism; da Vinci, Cennini; Van Gogh, Kandinsky.

Sample Problems: (List or describe here some of the class problems to illustrate the kind of experiences the students are involved in.)

1. Give quotations from artists and find work in museum to fit and to contradict the quote.
2. Choose a contemporaneous artist and critic and describe how writings of one relate to art of the other

TEXT: Elsen Purposes of Art

REFERENCES: Janson History of Art
Venturi History of Art Criticism

Date: AY 1971-72
Syllabus Prepared by:
Mrs. C. Allen

SYLLABUS (continued) CSB Visual Arts-Theory & Criticism

BIBLIOGRAPHY:

Randinsky — Point & Line to Plane

Hofmann — Search for Reality

Reynolds — Discourses

Da Vinci — Notebooks

Vasari — Lives of the Artists

Pliney — Natural History

Plato — Republic

Theophilus — On Divers Arts

Shahn — Shape of Content

Alberti — On Painting

Gomrich — Art & Illusion

Rose, Barbara Reading in American Art Praeger, New York, 1961.

Holt, Elizabeth Documentary History of Art Vol. I, II, LII.

Date: AY 1971-1972
Syllabus Prepared by:
Art History Staff

SYLLABUS

COURSE TITLE & NUMBER: CSA 256 Modern Art History Credits 3

CATALOGUE DESCRIPTION: The period of Modern Art, dating from the early 19th century, is a time of turmoil, unrest, and rapid change not only for the world in general but for the individual as well. The individual is fighting for his freedom socially, politically, economically, etc. In accordance with this trend, the individual artist, be he sculptor, painter, and/or architect is seeking a liberation for aesthetics. One of the chief qualities of modern art, therefore, is its infinite diversity. The modern artist will look at both the inner world of mind of emotion and the outer world of the senses as though he were the very first person not only to see but to set forth that world in an art form. It is in this sort of "seeing" that the modern artist is distinguished from the traditional or academic artist. Beginning therefore with Jacque Louis David's rebellion against the French Academy, the Modern Art Course will undertake a thorough investigation of the world's main currents of art through to approximately the year 1940.

COURSE AIMS: A knowledge of the generative forces of the art of the 19th and early 20th Century is indispensible to a full comprehension of the artistic innovations of our own day. The philosophies of individuals and of particular movements must therefore be studied and fully comprehended in order for the student to see whether or not the aims and objectives of each artist has been fulfilled, and to what extent. Each philosophy will also be studied as a separate entity in order to verify its legitimacy as an aesthetic philosophy for our own day and the student's own art work.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Art History Staff

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 256 Modern Art History Credits 3

COURSE CONTENT:

Modern art is a reflection of modern life in all of its bewildering complexities. In its abundant variety there is something for each taste and temperament.

Some of the movements on the following list lasted for as long as forty years, while others lasted a mere four to five years. Trends overlap and naturally do not follow a strict sequential order. Many trends are an absolute rejection of their immediate predecessor, others take from their forefathers those elements which they feel legitimate and eliminate what they feel excessive or inconsistent with their mode of thinking. The generation gap and the need of revolt is an ever present phenomena in modern life and modern art.

The following movements will be studied in their relationships to painting, architecture, sculpture, graphics, literature, and music. The general aspects as well as the specific individual traits within or outside these movements will be considered.

1. Neo Classicism
2. Romanticism
3. Realism
4. Impressionism
5. Post Impressionism
6. Art Nouveau
7. Nbisim
8. Fauvism
9. Expressionism
10. Cubism
11. Futurism
12. Surrealism
13. Dadaism
14. Geometric Abstraction
15. Purism
16. Abstract Expressionism

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Art History Staff

SYLLABUS (Cont'd.)

SAMPLE PROBLEMS:

The visual portion of the class will rely heavily on the use of slides and book illustrations. Museum and gallery trips both during and outside class trips, will enable the student to confront original works of art, an experience which is invaluable.

Class discussion rather than strict lecturing will be the basis for the core of the course. Student involvement "verbally" as well as "visually" will be stressed.

Music and literature of the period, plus the individual artists own words and writing will be consulted whenever possible.

Museum assignments, oral and/or written reports may be a requisite for student fulfillment of course requirements. Two or three examinations will be given in order to evaluate the extent of understanding and accomplishment achieved in the course.

TEXT: John Canaday, MAINSTREAMS OF MODERN ART, Holt & Company, New York, 1959.

REFERENCES & RESOURCES:

Weekly, monthly, and quarterly editions of various Art magazines, as well as the art sections in magazines such as Time, Newsweek, and Life, etc., must be consulted. Local gallery and museum shows must be considered of prime importance. Individual opportunities to see shows in New York City or elsewhere should serve as a basis for discussion in which the experiences and reactions to such can be revealed and shared with others in the class.

BIBLIOGRAPHY:

Arnason, H., Abstract Expressionists and Imagists, New York: Solomon Guggenheim Foundation, 1961.
Baur, John, New Art in America, New York: New York Graphic Society.
_____, William Zorach, New York: Frederick A. Praeger, 1959 .
Brown, Milton W., The Story of the Armory Show, The Joseph H. Hirshborn Foundation, 1963.
_____., American Painting from the Armory Show to the Depression. N.J.: Princeton University Press, 1955.
Canaday, John, Embattled Critic, New York: Farrer, Strauss, Cudahy, 1962.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Art History Staff

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 256 Modern Art History Credits 3

BIBLIOGRAPHY:

Geldzahler, Henry, American Painting in the Twentieth Century, New York: Metropolitan Museum of Art - New York Graphic Society, 1965.
Gernsheim, Helmut, A Concise History of Photography, London: Thames and Hudson.
Goodrich, Lloyd, and John I. H. Baur, American Art of Our Century, New York, 1961.
_____, Four American Expressionists, New York: Praeger, 1959
Green, Samuel, American Art: A Historical Survey, New York: The Ronald Press Co., 1966.
Haftmann, Werner, Painting in the 20th Century, New York: Praeger.
Hale, Robert, 100 American Painters of the 20th Century: New York: Metropolitan Museum of Art.
Hunter, Sam, Hans Hoffman, New York: Abrams.
Janis, Harriet and Blesh, Rudi, De Kooning, Grove, New York: 1960.
Larkin, Oliver W., Art and Life in America, revised ed., Holt, Rinehart and Winston, 1966.
Lippard, Lucy R., Pop Art, New York: Praeger, 1966.
McCurdy, Modern Art, New York: MacMillan Co., 1966.
Mendelowitz, Daniel, History of American Art, New York: Holt, Rinehart and Winston
Organized by Munson, Williams, Proctor Institute, 1913 Armory Show 50th Anniversary Exhibition 1963, New York: Henry St. Settlement pub.
The Museum of Modern Art, New York, Odilon Redon/Gustave Moreau/Rodolphe Bresdin, Garden City, New York: Doubleday and Co., Inc., 1961.
Newmeyer, Sarah, Enjoying Modern Art, New American Library, N.Y., 1963.
O'Hara, Frank, Jackson Pollack, New York: George Braziller, 1959
Read, Herbert, Concise History of Modern Art, New York: Praeger, 1959.
Rose, Barbara, American Art Since 1900 - A Critical History, New York: Frederick A. Praeger, 1967.
Sweeney, James Johnson, Stuart Davis, New York: The Museum of Modern Art, 1945.
Weller, N., Contemporary American Painting and Sculpture, University of Illinois, 1965.
Wight, Frederick S., John Marin, University of California Press, 1956.
_____, Milestones of American Painting in Our Century, New York: Chanticleer Press, 1949.

Date: AY 1971-1972
Syllabus Prepared by:
Mr. Doucette

SYLLABUS

COURSE TITLE & NUMBER: CSA 208 Exotic Art History Credits 3

CATALOGUE DESCRIPTION: This course explores with the students far away places in time and geographic loci which have produced significant and fascinating art forms. The magical, the mystical, often robust sometimes delicate, forms that reflect the loves, fears, hopes and beliefs of the Polynesians, Melanesians and Aborigines of Oceania as well as the primitive and sophisticated arts of Southeast Asia, including Indonesia, Sumatra, Cambodia and Thailand. Also, included will be glimpses of the Arts of Primitive Africa and of the Ancient and Medieval Americas including the Eskimo Culture.

COURSE AIMS: The aim of the course is not to dissect and codify these cultural forms but rather help the student to recognize, understand and love them and consequently to identify with the artists who created them, seeking that common bond that ties together all artists without regard for time or place.

COURSE CONTENT: For this course the Australian Aborigine is considered to be the best example of a living Stone Age Man. We study his origin, his habitat, his religion, culture, art, music and mythology and finally his place in today's world. The same procedure is used for the Melanesians of New Guinea and the surrounding islands. Also for the Maoris of New Zealand as a Polynesian example. Time permitting, Thailand and or Indonesia are considered. The latter part of the course explores a variety of cultures, either exotic or primitive with the students helping. Students,early in the course, choose a topic area for their own research. There is no restriction placed on them other than it is expected that it will be in depth and preferably have a relationship to some art aspiration of their own. Thus far, we have had students travel to such distant and exotic places as Thailand, Guatemala, Mexico, Hawaii and several locations in Canada and the U.S.A. where great collections existed or where they could see and study primary

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Mr. Doucette

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 208 Exotic Art History (Cont'd.)
Credits 3

COURSE CONTENT (Cont'd.) sources. The best of the projects are quite professional. All research is done under the supervision of the instructor. It can be a paper, a presentation; slide show and/or tape presentation or a graphic presentation. One student dug clay, built an earth kiln and made Indian pottery.

REFERENCES & RESOURCES:

The Arts of the South Pacific, Jean Guiart

The Tree of Culture, Ralph Linton

Primitive Art, FranzBoas

The Natives of Central Australia, Spencer and Gillen

African Sculpture, Segy

Art of Oceanica/Africa and the Americas, Goldwater, Rockefeller, Hoevering.

Primitive Art, Douglas Fraser

Aborigine Myths and Legends, Robinson

Island of Bali, Miguel Covarrubias

The Art of the South Seas Islands, Bickler

Sculpture Esquimaude, Swinton

The Conquistadores, Innes

We are still in the process of compilingan extensive bibliography and adding to the collection of the instructor as well as building the College library's primitive and exotic collection. A copy of the bibliography will be furnished as soon as it is in order. The references above provide more than the student is expected to learn.

Date: AY 1971-1972
Syllabus Prepared by:
Miss Bretholtz

SYLLABUS

COURSE TITLE & NUMBER: CSA 320 African Art History Credits 3

CATALOGUE DESCRIPTION: African Art is a study of the forms (principally masks and sculpture), styles and traditions of selec ted tribes of western and central Africa. Since masks and sculpture were so closely interrelated with the culture and even existence of African tribal society, it is essential (for appreciation as well as understanding) to examine these forms as closely as possible within their cultural context.

COURSE AIMS: The forms, styles and traditions of African art are so closely interrelated with the culture and even existence of African tribal society, that it is essential to examine these forms as closely as possible within their cultural context. Therefore the class will focus not only on the art forms, but the religion, social organization, secret societies, initiation rites, concepts of death, magic, ceremonies of the tribes who created them. Through reference books, slides, visits to galleries and museums, a contemporary African novel, and periodicals, we will study why the masks and figures were created (the need-motivation), and how they were used. Wherever possible, cross-cultural reference will be made to ceremonies, rites, rituals, concepts of theater, use of mask and costume, needs for and use of art - in order to better understand the total interdependence of art with the life of African tribal society.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Miss Bretholtz

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 320 African Art History Credits 3

COURSE CONTENT:

Use of "primitive" as applied to art
Geographical distribution of African art
Historical and cultural factors of tribal life
    economic life
    organization of social and political life
    influence of foreign traders
Art in the life of African tribal peoples:
The artist: his patron and public
    traditions
    conservativism
The need for art
    religion as strong force in life
    role of ancestors
    concept of magic and divination in religion
Motivations for producing art
    security: assurance of survival
    desire for continuity and stability
    maintenance of equilibrium and balance
    personal prestige
    need for aesthetic expression
Functions of African art
    social control
    teaching tribal custom and ceremonies, traditions & taboos
    role of ceremony, rite, ritual masks and costumes -
    role and impact
Artistic traditions and styles
    individual tribes of western and central Africa.

SAMPLE PROBLEMS:

Each student is responsible for researching a tribe in western or central Africa and providing the class with background information (social, political, and/or economic organization of the tribe; the geographic location and impact of land on the life of the people), and a visual as well as verbal description of the art forms and styles of the tribe, the purposes for which the objects were created, any association with the mythology or history of the tribe;

must be able to identify slides showing representative masks and sculpture of all the tribes discussed;

is requested to make a mask (any medium);

must plan a ceremony and create an object specially for that ceremony (taking into account all aspects of ceremonies discussed in class) (continued)

Date: AY 1971-1972
Syllabus Prepared by:
Miss Bretholtz

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 320 African Art History Credits 3

TEXT: Primitive Art: Its Traditions and Styles. Paul S. Wingert

Required reading in addition to the text:

Things Fall Apart. Chinua Achebe

References: Selected works to be chosen from the attached bibliography as well as constantly appearing articles in the periodical African Arts.

Bibliography:

General

Adam, L., Primitive Art. London, 1949.
Boas, F., Primitive Art, Oslo, 1927.
Claerhout, A., "The Concept of Primitive Applied to Art," Current Anthropology, 1965.
Gennep, A. van, The Rites of Passage.. Chicago, 1960.
[illegible]
Himmelheber, H., Technique and Personality in Primitive Art. New York
Hoebel, E.Z., Man in the Primitive World. New York, 1958.
Langer, Susanne, Problems of Art. New York, 1957.
Langer, Susanne, Feeling and Form. New York, 1953.
Lorenz, Konrad, On Aggression. New York, 1963.
Malinowski, Bronislaw, Magic, Science and Religion. New York, 1954.
Meusterberger, Werner, The Art of Primitive Man. London & Amsterdam, 1955.
Seiber, Roy, "Masks as Agents of Social Control," African Studies Bulletin, 1962.
Wingert, Paul, Primitive Art: Its Traditions and Styles. Cleveland, 1962.

Africa

Beier, U., Mud Sculpture, Cambridge, 1963.
Elisofon, E., and Fagg, W., The Sculpture of Africa. London, 1958.
Fagg, W., Nigerian Images. London - New York, 1963.
Fagg, W., Tribes and Forms in African Art. London, 1966.
Fagg, W., and Plass, M., African Sculpture: an Anthology., London, 1964.
Goldwater, Robert, Bambara Sculpture from the Western Sudan., New York, 1960.
Goldwater, Robert, Senufo Sculpture from West Africa., Greenwich, Conn., 1964.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Miss Bretholtz

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 320 African Art History Credits 3

Africa (Cont'd.)

Kjersmeier, C., Ashanti Weights. Copenhagen, 1948.
Leiris, M., and Delange, J., African Art. The Arts of Mankind. New York, 1968.
Leuzinger, Elsy, Africa: The Art of the Negro Peoples. Arts of the World. Holland, 1960.
Parrinder, Geoffrey, African Mythology. London, 1967.
Radin, P., and Sweeney, J.J., African Folktales and Sculpture, New York, 1952.
Segy, Ladislas, African Sculpture Speaks, New York, 1952.
Trowell, Margaret, Classical African Sculpture. London, 1964.
Underwood, L., Figures in Wood in West Africa. London, 1947.
Underwood, L., Masks of West Afric. London, 1948.
Underwood, L., Bronzes of West Africa, London '49.
Willett, Frank, Life in the History of West African Sculpture., London, 1967.
Wingert, Paul, The Sculpture of Negro Africa, New York, 1950.

Periodical

African Arts

Date: AY 1971-1972
Syllabus Prepared by:
Miss Shen

SYLLABUS

COURSE TITLE & NUMBER: CSA 322 Oriental Art Painting Credits 3

CATALOGUE DESCRIPTION: This course will emphasize concerns of int interest to the applied art student - those aspects of art history which consider the artists themselves, the ideas they communicate or were influenced by, and the techniques of their work. The course will follow the chronology of the art, but will not concern itself with a detailed analysis of the position and sequence of each artist. Rather the effort will be to discuss and place the mere important artists and to consider significant theme in Chinese and Japanese art and the exchange between the two cultures.

COURSE AIMS: To introduce basic concepts of Far Eastern painting. To establish criteria for looking at and seeing F.E. painting. To place meaningfully in time and space F.E. painting. Mainly - to establish the meaningful contact, i.e., not only begin to see what one likes, and then take from the painting what one likes but also to give credibility to the painting by taking into account its matrix allowing it to act upon one's self.

COURSE CONTENT:

1. Far Eastern Painting as a reflection of objective reality as well as artistic distortion; as a function of culture.
2. Materials and techniques.
3. Chinese Painting
    a. Social and cultural setting of Neolithic China.
        (1) Beginning of written language.
            a. Premium on literacy and education.
            b. Relation to primitive art forms.
    b. Political and Economic fluctuations influencing art of the period (T'ang-Ching)
        (1) Painting as the apex of artistic expression - relation to philosophy.
        (2) Landscape painting.

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Syllabus Prepared by:
Miss Shen

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 322 Oriental Art History Credits 3

COURSE CONTENT (Cont'd.)

4. Japanese Painting.
   a. Early culture - native art forms.
   b. Introduction of Buddhism - overwhelming influence of Chinese and Korean art forms and motifs.
   c. Assimilating of foreign influences to create a purely Japanese art.
5. Indian miniature Painting.
   a. As secondary form of Indian art - religious and secular aspects.
   b. Influence of Muslims - Stylistic changes dependent on political changes.

SAMPLE PROBLEMS:

1. How to relate their knowledge of Western Art, theoretical and applied, to foreign categories - Discussions.
2. In class presentations of aspects of Far Eastern art they find particularly compelling.
3. Museum trips - an attempt to deal directly with art - does it speak to you? If so, how can it be related to previous experiences and own artistic endeavors.
4. Outside reading - fictional and philosophical as well as art historical works - how do other aspects of culture lead to better understanding of painting of culture.

TEXT: Far Eastern Art, Sherman Lee; Harry Abrams.

REFERENCES & RESOURCES:

Stillman & Soper - Art & Architecture in China,
Paine & Soper - Art & Srchitecture in Japan
B. Rowland - Art & Architecture in India (Penguin)
J. Cahill - Chinese Painting, Skira
Akiyama - Japanese Painting, Skira

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS

COURSE TITLE & NUMBER: CSA 324 The Demonic in Visual Arts Cr. 3

CATALOGUE DESCRIPTION: A study of fantasy, the bizarre and the demonic in the visual arts, with emphasis on the personalities and social conditions which produce or contribute to such works.

COURSE AIMS: To enable the student to gain an understanding of the sources of demonic forms and an understanding of the relationship between innovation in content and the invention of new styles and techniques.

COURSE CONTENT:

I. The artist. A study of the works of selected masters of the demonic., such as Bosch, Brueghel, Goya and Francis Bacon.

II. The forms. The study of individual elements in these works in their erotic, satirical and morbid manifestations, in an attempt to understand their symbolism.

III. Style. The study of revolutionary developments in brushwork, form, color and abstraction in design found in works of masters of the demonic, with emphasis of such artists as Goya, the symbolists and the German expressionists.

IV. Influence. The relationship of such artists to their society and their contribution to major trends in the arts.

SAMPLE PROBLEMS:

1. Group project: The in-depth study of one artist, determining sources of iconography, relationship to other artists, social conditions, and contemporaneous political conditions.

or

2. Group project: an in-depth study of one artist to determine symbolic meanings involved in works.

These could be done simultaneously together with other projects by means of splitting the class into groups. It would be best to permit the class to evolve their own projects.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 324 The Demonic in Visual Arts Cr. 3

TEXT: Kayser, The Grotesque in Art and Literature McGraw Hill 1966
and Barr, A.H., Fantastic Art, Dada and Surrealism.
Larousse Encyclopedia of World Mythology.

BIBLIOGRAPHY:

Clark, J. M. The Dance of Death, Glasgow 1950.
Cust, Lionel The Master E.S. and the Ars Moriendi
Wittkover, R. Born under Saturn
Huizinga
The Waning of the Middle Ages
Meiss, Millard Painting in Florence & Siena
Panofsky, E. Meaning in the Visual Arts
Studies in Iconology
Tomb Sculpture
Gowing, L. Imagination & Reality, N. Y., 1966
Rewald, J. Redon, Moreau & Bresdin, N. Y., 1961
Norman, Dorothy Hero: Myth, Image & Symbol
World Books, 1969
Giggord The Evil Eye, N.Y., 1958
Davidson The Romantic Agony, London, 1954
Wind, E. The Eloquence of the Symbol

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Allen

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSA 324 The Demonic in the Visual Arts
Credit 3

TEXT: Kayser, W. Grotesque in Art and Literature
McGraw-Hill Paperbacks, N. Y., 1963

LIBRARY RESERVE:

1. Clark, J. M. — The Dance of Death, Piaaidon, London, 1947
2. Hess, T. — The Grand Eccentrics, Art News Annual, 1966
3. Huizinga, J. — The Waning of the Middle Ages
Doubleday Ancor Books,
New York, 1954
4. May, Rollo — Love and Will, W. W. Norton and Co., Inc.
New York, 1969
5. Wittkower, R. — Born Under Saturn, Random House, New York 1963
6. Wright, — A History of the Grotesque and Caricature in Literature and Art, Unger, London 1968
7. Panofsky, E. — Tomb Sculpture, Henry Abrams & Co., 1957
8. Panofsky, E. — Meaning in the Visual Arts, Doubleday, 1955
9. Panofsky, E. — Studies in Iconology, Harper, 1962
10. Barr, A. H. — Fantastic Art, Dada, & Surrealism
Museum of Modern Art, N.Y. 1968

Recommended if available:

1. James, E.O. — Prehistoric Religion Barnes & Noble, N.Y. 1957
2. Jung, C. — Man and His Symbols Dell Books, N. Y., 1968
3. Michelet, J. — Satanism and Witchcraft Citadel Press, N.Y., 1960
4. Graves, Robert — The Greek Myths, Penguin Books, Baltimore 1955
5. Fraser, Sir James — The Golden Bough, MacMillan, N.Y., 12 v. 1935

Date: AY 1971-1972
Syllabus Prepared by:
Miss Stucki

SYLLABUS

COURSE TITLE: CSA 326 20th Century Sculpture & Architecture Credits 3

CATALOGUE DESCRIPTION: An investigation of the structures of important International (Bauhaus) and Organic architects; including field trips to many of Bostons and Cambridges' new buildings. The new materials, technique, plus the philosophy of Twentieth century sculpture with its important relation to architecture and its environment will be emphasized.

COURSE AIMS: Modern architecture is a social art related to the life of the people it serves. Architects are therefore not only concerned with the pursuit of beauty, but with the practical side as well. The course will familiarize the student with those architects who have revolutionized 20th century architecture and have produced a modern equivalent of the architecture that flourished in previous ages.

Sculpture has also been revitalized during the 20th century, and according to many critics, sculpture in the 60's and 70's is playing a more important role than painting in the art world. The philosophies of individual sculptors will be studied in order for the student to fully comprehend the aims and objectives of the artist.

COURSE CONTENT: A. Architecture:

I. Modern Architectural Scene
II. Architecture and Machinery
III. New Materials and Methods
IV. International Architecture
1. Walter Gropius
2. Mies Van der Rohe
3. Le Corbusier
4. Marcel Breuer
5. Ero Saarinen
6. Philip Johnson

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Miss Stucki

SYLLABUS (Cont'd.) CSA 326

COURSE CONTENT:

V. Organic Architecture
1. Frank Lloyd Wright
2. Louis Sullivan
3. Richard J. Neutra

VI. Boston and Cambridge Architecture

B. Sculpture:

I. Cusism to Constructivism
1. Picasso
2. Liptshitz
3. Naum Gabo
4. Antoine Pevesner

II. Futurism to Surrealism
1. Boccioni
2. Giacommetti
3. Max Ernst

III. Organic Sculpture
1. Brancusi
2. Henry Moore
3. Barbara Hepworth
4. Hans Arp

IV. Assemblages and Junk Sculpture
1. Rauschenberg
2. Cornell
3. Nevelson
4. Chamberlain
5. Caesar

V. Minimal Sculpture
1. Ellsworth Kelley
2. Donald Judd
3. Richard Tucker
4. Larry Bell

VI. Kinetaic and Audio Sculpture
1. Calder
2. Bertoia
3. Tinguely

All sculptors and architects to be studied are not listed.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Miss Stucki

SYLLABUS (Cont'd.) CSA 326

SAMPLE PROBLEMS:

The visual portion of the class will rely heavily on the use of slide and book illustrations. Class discussion rather than strict lecturing will be the basis for the core of the course. Student involvement "Verbally" as well as "Visually" will be stressed.

The architects and sculptors words and writing will be consulted whenever possible. Field trips will provide an experience which is invaluable.

Assignments, oral and/or written reports may be a requisite for student fulfillment of course requirements. Two examinations will be given in order to evaluate the extent of understanding and accomplishment in the course.

TEXTS:

Mumford, Lewish, STICKS AND STONES, Dover Publications, Inc., New York, 1955

Richards, J.M., MODERN ARCHITECTURE, Penguin Books, Baltimore, Maryland, 1959

Wright, Frank Lloyd, ON ARCHITECTURE, The Universal Library, New York, 1941

Read, Herbert, MODERN SCULPTURE, Praeger, New York 1966

Texts will change from semester to semester.

Date: AY 1971-1972
Syllabus Prepared by:
Frank V. Venti

SYLLABUS

COURSE TITLE & NUMBER: CSB 360 Cultural Anthropology Credits 3

CATALOGUE DESCRIPTION: The course will concern itself with the biological basis for mans cultural development and the subsequent rise of culture as an adaptive mechanism. The first half of the course will deal with comparative cultures, the last half with contemporary America.

COURSE AIMS: To show how one species - Homo Sapiens - utilizes culture - in all its varieties - to solve the problem basic to all creatures survival. Also how culture is transmitted and propogated as well as why such a plethora of answers have been found for the common problems of surviving, reproducing, and passing along the heritage of a given society to the new generation will be discussed. In addition, the problems of social change, and the inertia of society against change will be considered.

COURSE CONTENT: The course will cover in rough chronological order: Darwin's theory of natural selection and the clarification given it by the modern genetical theory of DNA. The evolution and development of life from the reptiles through the mammals and primates to man. Man's evolution and the gradual overtaking of natural selection by culturally determined factors. Once this biologicallbase has been established attention will turn to kinship, marriage, technological modes, religion, child-rearing and socialization, medical practices, and concepts of the world and man's place in it as dictated by various cultures. Finally the course will deal with contemporary America and the direction American society is heading in.

TEXT: Anthropology: The Study of Man:
E. Adamson Hcebel, 3rd ed., McGraw Hill, New York

REFERENCES & RESOURCES: Culture Against Man; Jules Henry, Vintage Books, (Random House) N.Y. (BB)
Culture and Commitment: A Study of the Generation Gap; Margaret Mead, Nat. Hist. Press, Doubleday & Co., N.Y.

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Hawthorne

SYLLABUS

COURSE TITLE & NUMBER: CSB 351 Modern European Intellectual History Credits 3

CATALOGUE DESCRIPTION: A survey of the History of Ideas and their relationship to each other and to the 20th Century. Especially Science, Philosophy, Religion and Political Theory.

COURSE CONTENT:

1. Renaissance & Reformation
   a. Humanism
   b. Protestantism
   c. Rationalism
2. Empiricism of the 17th Century
3. Rationalism, Piesm & Revolution - The 18th Century
4. Materialism Evolution Socialism & Empire - the 19th Century
5. Relativity- The Quantum Theory, Freud. James, War & Existentialism, Contemporary examples of misplaced concreteness.

SAMPLE PROBLEMS: The distinction between Rationalism, Empiricism & Scientism, Viewed Historically while avoiding Historicism.

TEXT:

1. The Traditions of the Western World, Vol. 2, gen. Editor J. H. Hexter contributing editor Franklin Ford. Klaus Epstein, Rand McNally, Chicago, 4th Printing, 1970.
2. The Shaping of Modern Thought, Crane Brinton, Prentiss Hall, Englewood, N. J. 1963.
3. Science & The Modern World, Alfred North, Whitehead Free Press Paper Back, 2nd Printing 1969, Toronto, Ontario.
4. The Heavenly City of the Eighteenth-Century Philosopher. Carl Becker, Yale Univ. Press Paper 1932-1969.
5. Darwin, Marx, Wagner, Jacques Barzun, Doubleday Anchor, 2nd ed., 1958.

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Hawthorne

SYLLABUS

COURSE TITLE & NUMBER: CSB 355 Problems in 20th Century American Foreign Policy Credits 3

CATALOGUE DESCRIPTION: Problems in 20th Century American Foreign Policy

COURSE AIMS: Both a survey of the information on the subject - treated topically and not continuously and an analysis of the condition, methods and other circumstance that relate to important Foreign Policy decisions made by the American people.

COURSE CONTENT:

1. The Empire Period 1899-1919 - Cuba to Versailles
2. Why the U. S. Entered W.W.I
3. Neutrality? Isolation? Stupidity?
4. World War II and The West
5. World War II and the East.
6. The Cold War from Bipolarization to Repolarization.

SAMPLE PROBLEM: "For war is an instrument of policy..., is therefore policy itself, which takes up the sword in place of the pen...there is no purely military judgement...(NO) purely military opinion." -clausewitz- General MacArthur had read this statement and knew what it meant. What did HE mean?

REFERENCES & RESOURCES:

America and the World of Our Time, U. S. Diplomacy in the Twentieth Century, Jules Davids, Random House, 3rd ed., N. Y., 1970

American Diplomacy 1900-1950, George F. Kennan, Mentor, N. Y. 22'nd printing - original copywrite, 1951. This edition has different pages.

The Truman-MacArthur Controversy and the Korean War, John W. Spanier, W. W. Norton, N. Y. 1965.

Beyond Vietnam, Edwin O. Reischauer, Vintage, V 192, N.Y., 1967

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Hawthorne

SYLLABUS

COURSE TITLE & NUMBER: CSB 352 Contemporary American Industrial State Credits 3

CATALOGUE DESCRIPTION: Problems of the contemporary American Industrial State

COURSE AIMS: Contemporary institutional problems. The modern corporation urban planning, and decay, urban minorities, and analysis of American attitudes towards these problems.

COURSE CONTENT:

1. The American Character, De Torqueville to F.L.K. Hsu
2. Immigration & Urban minorities
3. The Modern Corporation
4. The Biggest Problem - The Cities.

SAMPLE PROBLEM: Can the American character in the setting of Modern America solve major problems:
ex. 1. Minority Politics
ex. 2. Urban Planning

BIBLIOGRAPHY:

Michael McGiffert, The Character of Americans

Moynihan & Glazer, Beyond the Melting Pot

J. K. Galbraith, The New Industrial State

Jeanne A. Lowe, Cities in a Race with Time

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Hawthorne

SYLLABUS

COURSE TITLE & NUMBER: CSB 354 Mdn. Revolutions & Reform Movements Since 1688 Credits 3

CATALOGUE DESCRIPTION: A comparative analysis of the major and some minor Revolutions in the last 300 years. A major part of the work in analysis of political theory and the social forces that lead to Revolutionary change.

COURSE CONTENT:
The Results of the "Glorious" Revolution 1688
The American Revolution
The French Revolutions 1789-1830-1848-1871
The Russian Revolution, Marx, Lenin & Stalin
The Rise of NAZI Germany
The Chinese Revolution Koumintang & C.P.
The Cuban Revolution
The "Third" World or Colonial Revolutions

SAMPLE PROBLEMS: Item analysis of the "fever chart" Theory of Crane Brinton - item Hanna Arendt's Thesis that Freedom and Equality are incompatable.

TEXT: None

BIBLIOGRAPHY:
Hanna Arend, ON REVOLUTION
C. Brinton, THE ANATOMY OF REVOLUTION
C.P. Fitzgerald, THE BIRTH OF COMMUNIST CHINA
Theodore Draper, CASTRO'S REVOLUTION
F. Fannon, THE WRETCHED OF THE EARTH
, THE POLITICS OF CULTURAL DESPAIR

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Kane

SYLLABUS

COURSE TITLE & NUMBER: CSB 353 The Governmental Process Cre. 3

CATALOGUE DESCRIPTION: "The Governmental Process" introduces the non-major to some of the literature in political science, and compares empirical findings on political behavior in such areas as voting, political ideology, and elections, with normative democratic theory ("civics").

READINGS: The following are required readings; all are available at the School Store:

Berelson, Lazarsfeld, & McPhee. Voting (Chicago).
Bunzel. Anti-Politics in America (Vintage).
Schattschneider. 200 Million Americans in Search of a Government (II-W.W.)
Special Readings for "The Governmental Process" (Bobbs-Merrill):
Campbell, et al. "Stability & Change in the 1960 Election
Campbell, et al. "Surge and Decline: A Study of Electoral Change"
Converse, et al. "Electoral Myth and Reality: The 1964 Election"
Downs. "An Economic Theory of Political Action in a Democracy"
Easton. "An Approach to the Analysis of Political Systems"
Key. "A Theory of Critical Elections"
McClosky, et al. "Issue Conflict and Consensus Among Party Leaders and Followers"
McClosky. "Consensus and Ideology in American Politics"
Rosenberg. "Some Determinants of Political Apathy"
Sellers. "The Equilibrium Cycle in Two-Party Politics"
(Total of ten items)

REQUIREMENTS: Awareness of the contemporary national political climate is assumed, as is students' continuing attention to it through the various media.

------ Participation, and therefore, attendance.

------ The course is structured for approximately 12 weeks of reading and discussion, and approximately 3 weeks of special work and discussion. There is a take-home final of 3-4 hours soon after the assigned reading is covered. Probable distribution date: Apr. 30. Due typed: May 7.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Kane

SYLLABUS (CONT'd.)

COURSE TITLE & NUMBER: CSB 353 The Governmental Process Cr. 3

---------- Special work: Individual research on a topic raised in the regular course of study, to be developed in greater depth and integrated in a paper, typed, and of approximately 12-18 pages. (make sure you have something significant to say: say it, and stop.)
Topic selection and development of specialized bibliography in consultation with the Instructor, in advance of the actual research undertaking. (See supplementary suggested readings for starters.)

COURSE OUTLINE FOR "THE GOVERNMENTAL PROCESS"

I. Politics in a Democracy
   1. Easton
   2. Schattschneider, Chs. 1-3

II. Politics as a Means
   1. Schattschneider, Chs. 4-7
   2. Bunzel, Ch. 1

The Empirical Study of Politics:

III. Election Theory
   1. Kay, "Critical Elections"
   2. Sellers, "Equilibrium Cycle"
   3. Campbell, et al, "Stability and change"

IV. Social and Political Setting
   1. Voting, Ch. 1 - Social Setting, 1948
   2. Voting, Ch. 2 - Political Landscape, 1948
   3. Campbel, et al., "Surge and Decline" - General political factors

V. Social Institutions and Groups
   Voting, Ch. 3 and Ch. 5

VI. Social Differentiation (SES Factors)
   1. Voting, Ch. 4
   2. Rosenberg, "Apathy"
   3. Bunzel, Ch. 4

VII. Ideology

   1. McClosky, "Consensus and Ideology"
   2. Converse, et al. "Electoral Myth and Reality"
   3. Bunzel, Chs. 2 & 3

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Kane

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER CSB The Governmental Process Credit 3

VIII. Political Communications

1. Voting, Chs. 6 & 7

IX. Political Parties

1. Voting, Ch. 8
2. McClosky, et al. "Issues Conflict and Consensus"

X. The Role of Issues

Voting, Chs. 9 & 10

XI. Mass Media

1. Voting, CH. 11
2. Discussion of political television

XII. The Individual Voter

1. Downs, "Economic Theory"
2. Voting, Chs. 12 & 13

XIII. Psychology & Politics

1. Bunzel, Ch. 5

XIV. Utopianism

1. Bunzel, Ch. 6

XV. Implications for Normative Democratic Theory

1. Voting (Ch. 14)
2. Bunzel, Ch. 7
3. Reread McClosky, "Consensus & Ideology"

SUPPLEMENTARY READINGS:

There are a number of fine "scholarly journals" in the political science field; you should become familiar with several of them in the course of your research project. They are all available locally, though not in our library at Mass. Art; try Simmons, Emmanuel, B.U., Boston Public Library, Boston State, depending on what is the most convenient location for you: The top two --

American Political Science Review
Journal of Politics

Others, also valuable -- Political Studies, Review of Politics, Daedalus, American Journal of Sociology, Transaction, and more.

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Kane

(Continued)
COURSE TITLE & NUMBER: CSB 353 The Governmental Process Cre. 3

The following listing of books is merely suggestive, to get you started on your research, or to let you continue reading in subfields which interest you. I am presenting this rather informally, and entries are broken down to parallel out topic structure.

Election Theory: *Campbell, et al. The American Voter;*Iazarsfeld, et al., The Voter Decides. Campbell, et al. Elections and the Political Order; Samuel Lubell, The Nature of American Politics; Scammon, R., and Wattenberg, B., The Real Majority. *Note for the first two entries: These are valuable in a number of subject areas.

Social Institutions & Groups: Eldersveld, Samuel, "American Interest Groups," V.O. Parties, Politics, and Pressure Groups: Zisk, Betty, American Political Interest Groups.

Social Differentiation: Dahl, R., Who Governs?; Silberman, Charles, Crisis in Black and White; racial and ethnic politics - see the journals.

Ideology: Apter, David, Ideology and Discontent; Bell, B. The Radical Right; Bell, D., The End of Ideology; Hoffer, Eric, The True Believer, Lipset, S.M., Political Man. Wildavsky, A., "Purism in Politics."

Parties: Rossiter, C., Parties and Politics In America, Crotty, Gatlin, and Freeman, Political Parties and Political Behavior.

Mass Media: Rubin, B., Political Television; McGunnis, Jos, The Selling of the President, recent issues of Public Opinion Quarterly.

The Individual Voter: Key, V.O., The Responsible Electorate; Levin, Murray, The Alienated Voter.

Psychology and Politics: Lasswell, Harold, Psychopatholoty and Politics.

Note: The Mass. Art Library does not have many of these volumes, although it does have others that will be useful to you in its new acquisitions in political science. Be sure to consult our own sources first.

Date: AY 1971-1972
Syllabus Prepared by:
English Department

COURSE TITLE & NUMBER: CSB 400 Directed Study Credits 3

CATALOGUE DESCRIPTION: An opportunity for Seniors to read widely in some areas of history without the structure of time restriction of a class meeting.

COURSE AIMS: Subject to the approval of a faculty member, the student can plan an outline of work enabling him to explore in depth an area of literature of interest to him.

COURSE CONTENT:

1) Bi-weekly meetings

2) Several short papers and one research paper for discussion and grading.

SAMPLE PROBLEMS: Novels of Henry James

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Moore

SYLLABUS

COURSE TITLE & NUMBER: CSC 215 20th Century American Literature
Credits 3

CATALOGUE DESCRIPTION: A study of the best American Literature concerned with individual and group searches for identity - sexual, ethnic, racial, religious, regional and political identity. Readings in poetry, drama, and fiction.

COURSE AIMS: To expose the student to the variety and depth of American Literature. To promote reading as a way to expand one's consciousness and to explore ideas beyond one's individual limited experience.

COURSE CONTENT: Depending on the teacher, this course could move chronologically through the main text, i.e., regionalism, attacks on conventionalism, etc. The course could move through various kinds of identity problems: regional, sexual, political, and disregard the chronological order in the book.

SAMPLE PROBLEMS: Panel Discussions.
Writing of papers, critical reviews, etc.

TEXT: Bradly, Beatty, and Long. American Tradition in Literature. Native Sons (collection of writings by black authors.)

BIBLIOGRAPHY: Poets: Robinson Jeffers, Bessie Smith, Walt Whitman, Robert Lowell, E. E. Cummings, Carl Sandburg, Allen Ginsberg, Sylvia Plath, T. S. Eliot, Frank O'Hara, Robert Frost, Edgar Lee Masters, E. A. Robinson, Marianne Moore, John Berryman, James Dickey, Vachel Lindsay, Karl Shapiro, Anne Sexton, Richard Wilbur, Allen Tate, Randall Jarrell, Brother Antoninus, Robinson Jeffers, Ishmael Reed.

Fiction: John Cheever, Willa Cather, O.Henry, John Steinbeck, James Baldwin, Booth Tarkington, Katherine Anne Porter, John Dos Passos, Sinclair Lewis, Richard Wright, William Faulkner, Hemingway, Malamud, Updike, Bellow, Richard Wright.

Drams: Clifford Odets, Arthur Miller, Tennessee Williams, Edward Albee, Leroi Jones, Maxwell Anderson.

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Chalpin

SYLLABUS

COURSE TITLE & NUMBER: CSC 216 Myths of Love in Literature (from Shakespeare to Pinter) Cr. 3

CATALOGUE DESCRIPTION: A course designed to acquaint the student with the vicissitudes of love from Shakespeare to Pinter. Poetry, novel, short story, drama, and lyrics will be discussed. The readings will cover young love, middle-aged love, and old aged love with its problems and choices.

COURSE AIMS: To acquaint the student with great writers' approaches to love through the ages and through varied culture.

COURSE CONTENT: A chronological approach will be followed beginning with Shakespeare's, "Taming of the Shrew" and ending with Pinter's, "The Lover." Stereotypes and non-stereotypes will be discussed thoroughly.

SAMPLE PROBLEMS: 1.) Find the values of love, its powers and limitations, in Bessie Smith's songs in her album Notations, Columbia release; does this concept of "Black Love" differ from white love in another work read in course.

TEXTS: Shakespeare

READING LIST:
William Shakespeare, "Taming of the Shrew"
Emily Bronte, "Wuthering Heights"
Anton Chekhov, "Lady with a Dog"
D. H. Lawrence, "Sons and Lovers" or "The Fox"
Flannery O'Connor, "Parker's Back"
Bernard Malamud, "The Assistant"
Harold Pinter, "The Lover"
Selected poems by Shakespeare, Donne, Burns, E. Browning, Eliot, Lowell, Dickey, and Sexton and lyrics for Bessie Smith's songs in her new album .
(Also, if published by the time of course, a new one act play by Black writer, Alice Childress, "Mojo.")

Date: AY 1971-1972
Syllabus Prepared by:
Donald Davidson

SYLLABUS

COURSE TITLE & NUMBER: CSC 214 Drama Workshop Credits 3

CATALOGUE DESCRIPTION: A workshop in which class members will participate in a play and prepare review papers.

COURSE AIMS: To discusss the form, aims, effects of modern drama by reading plays and by acting out short plays or scenes from plays. This is not a course in acting, but acting will necessarily be commented on.

COURSE CONTENT:

I. Background discussion of Modern Writing and a preliminary play-reading.

II. Assignment of plays to be "rehearsed" by different groups and performed (with books) by each group for the class and then analysed.

III. Discussion and debate on what was seen and on the problems of performance.

IV. Rehearsal of a play to be performed <u>without</u> books.

SAMPLE PROBLEMS:

The whole purpose of the class is to enact the problem of what modern drama is (ex., The Bold Soprano), was read about in class and was performed for an audience.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Coghlan

SYLLABUS

COURSE TITLE & NUMBER: CSC 203 Film Viewing & Criticism Cr. 3

CATALOGUE DESCRIPTION: A critical study of film as part of the humanities. Class meetings will consist of screenings, evaluations, and discussions.

COURSE AIMS:

1. To understand film as a powerful and effective means of communication using a dynamic language of its own to reveal character and express attitudes.

2. To gain knowledge and to experience critical appreciation of the development of film, the work of the director and of the editor.

COURSE CONTENT: Classes are held on a 2 hour session for screening and a 1 hour session for lectures and discussions. Initial meetings will define film terminology, film techniques, and present films about film such as Elements of the Film and Film as Visual Language.

From then on, screenings will be presented in some chronological order so that the students will be able to see changes which the art has undergone. The course will have several dimensions but the major portion will be the analysis of specific films which are classics and masterworks.

TEXT: Throughout the year students will read a number of books about the theory and terminology of the film, essays about particular movies and the aesthetic philosophy of directors.

BIBLIOGRAPHY:

Agee, James	On Film
Arnheim, Rudolph	Film As Art
Houston, Penelope	The Contemporary Cinema
Knight, Arthur	The Liveliest Art
Keel, Pauline	Kiss Kiss, Bang Bang
Lindgren, Ernest	The Art of the Film
McCann, Richard D.	Film:A Montage of Theories
Reiss, Karel	Technique of Film Editing
Sarris, Andrew	Interview with Great Dir's.

Date: AY: 1971-1972
Syllabus Prepared by:
Mrs. Moore

SYLLABUS

COURSE TITLE & NUMBER: CSC 313 Modern European Fiction Credits 3

CATALOGUE DESCRIPTION: Short stories and novels by 19th and 20th Century Continental writers - Tolstoy, Dostoensky, Zamiatin, Mann, Kajka, Gunter Grass, Gide, Proust, Camus, Unamuno, Moravia, and others.

COURSE AIMS: Introduce students to Russian and European fiction of the last 100 years. After reading novels and short stories from several different countries and decades, the students should attempt tentative generalizations about national identity, relation of literature to history, relation of life to work. Of course, any valid generalizations would require reading the entire bibliography, and that is the real aim of the course: to provide skills, interest, and book lists for a lifetime of good reading.

First four weeks: Lectures on the various countries, the major authors. Discussions of the 7 novels in the assigned text.

Second four weeks: Lectures focused on major authors which the students have decided to read. Discussions (mostly student-led) on the 3 novels which everyone in the class is reading.

Third four weeks: Panel presentations on more specific topics, involving reading done by small groups. Sample topics: novels, using the "double" technique, novels by German emigres, etc.

I think the experiences are described above. The requirements of the course are attendance, participation in the discussions, one or two tests on the reading done by the whole class, paper on the same subject as the panel, and of course the panel presentation itself.

Text: Hamalian and Volpe, Ten Modern Short Novels, Putnam

Date: AY 1971-1972
Syllabus Prepared by:
John Butler

SYLLABUS

COURSE TITLE & NUMBER: CSC 312 Creative Writing Credits 3

A workshop in original writing of various kinds: fiction, non-fiction, poetry, drama.

CATALOGUE DESCRIPTION: A workshop in original writing of various kinds: fiction, non-fiction, poetry, drama.

COURSE AIMS:

To provide students an opportunity for self-expression and self-realization through writing.
To help students to develop criteria for the evaluation of their own writing and of writing in general.
To enable students to write more effectively.

COURSE CONTENT:

This course will consist of a one-hour lecture/discussion and a two-hour workshop and evaluation session each week. The topics for lecture/discussion will be as follows:

1. The transmutation of personal experience in writing the short story defined and described.
2. The short story: opening and climax.
3. Creation of character: analysis of "Typhus" (Chekhov).
4. Dialogues conventions, uses, trends.
5. First-person narratives: analysis of "A View of the Beach" (James B. Mall).
6. The "commercial" short story. (Analysis of example)
7. The Magazine article. (Analysis of example)
8. Writing poetry: forms and rhythms.
9. Writing poetry: words and images.
10. Writing poetry: idea and mood.
11. The novels point of view.
12. Children's Stories.
13. Playwrighting.
14. Sceneries for TV.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
John Butler

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSC 312 Creative Writing Cr. 3

SAMPLE PROBLEMS: To write original short stories, plays, articles, poems, or children's stories.

TEXT: On Creative Writing. Edited by Paul Engle. E. P. Dutton and Co., Inc.

REFERENCES: The Writer's Guide Four edition. Porter G. Perrin. Scott, Foresman and Company .

BIBLIOGRAPHY:

On Style.

Baker, Sheridan, The Practical Stylist. Thomas Y. Crowell Co., 1962.
Beach, Joseph W., The Outlook for American Prose., Chicago
Connolly, Cyril, Enemies of Promise and Other Essays, Garden City, 1960.

Graves, Robert and Alan Hodge. The Reader over Your Shoulder. New York, 1944.
O'Connor, William, Modern Proses: Form and Style. New York, 1959.
Strunk, William, Jr., and E. B. White, The Elements of Style, MacMillan Co., 1959.

General:

Birmingham, Frederic A., The Writer's Craft. Hawthorn Books, Inc. 1958.
Brooks, Cleanth and Robert Penn Warren, The Scope of Fiction. Appleton-Century-Crofts, Inc., '60.
Brown, D. W. et al., Form in Modern English. Oxford Univ. Press, '59.
Chase, Richard, The American Novel and Its Tradition., Doubleday, 1957.
Doremus, Robert B., Writing College Themes. Oxford Univ. Press, 1960.

Edman, Irwin, Arts and the Man. W. W. Norton and Co., Inc., 1928
Forster, E.M., Aspects of the Novel. Harcourt, Brace and Co., 1927.

Date: AY 1971-72
Syllabus Prepared by:
John Butler

SYLLABUS

COURSE TITLE & NUMBER: CSC 310 Modern Poetry Credits 3

CATALOGUE DESCRIPTION: A detailed examin tion of the works of seven modern poets form Hopkins to Lorca, supplemented by reports on the writings of a number of other important modern or contemporary poets.

COURSE AIMS: (List or describe the aims and objectives for the course.) To acquaint students with seminal works in modern poetry and with modern poetry theory and practise; to sharpen students; critical appreciation of poetry; to help students' critical appreciation of poetry; to help students become more sensitive to individual and societal problems through studying poetic expression of these problems.

COURSE CONTENT: Topical sequential outline of the content of the course. This should be specific, and is essentially a very condensed abstract in outline form.

	Major Poets	Minor Poets
Week #1	Hopkins	None
Week #2	Hopkins	Gertrude Stein
Week #3	Yeats	Marianne Moore
Week #4	Yeats	A. E. Housman
Week #5	Frost	Thomas Hardy
Week #6	Frost	Archibald MacLeish
Week #7	Eliot	Ogden Nash
Week #8	Eliot	Millay, Eberhart

Sample Problems: (List or describe here some of the class problems to illustrate the kind of experiences the students are involved in.)

Each student chooses a poet from the list of minor poets as the subject of an oral report. To illustrate the report, a recording of the poet's work is played.

References: Shapiro, Karl and Robert Beum, A PROSODY HANDBOOK.

Date: AY 1971-72
Syllabus Prepared By:
John Butler

SYLLABUS (continued) CSC 310 Modern Poetry

COURSE CONTENT:

		Ferlinghetti, Edith
Week #9	Cummings	Sitwell
Week #10	Cummings	Sandburg
Week #11	Lorca	Ginsburg, Williams
Week #12	Lorca	Stevens
Week #13	Pound	Richard Wilbur, Ciardi
Week #14	Pound	Dylan Thomas
Week #15	Review	

TEXTS:

GERARD MANLEY HOPKINS: POEMS AND PROSE Edited by W. H. Gardner (Penquin Books)
SELECTED POEMS AND TWO PLAYS OF WILLIAM BUTLER YEATS Edited by M.L. Rosenthal (Collier Books)
ROBERT FROST"S POEMS Edited by Louis Untermeyer (Washington Square Press)
T. S. ELIOT. SELECTED POEMS (Harcourt, Brace and World)
E. E. CUMMINGS, A SELECTION OF POEMS (Harcourt, Brace and World)
THE SELECTED POEMS OF FEDERICO GARCIA LORCA Edited by F.G. Lorca and Donald Allen (New Directions)
SELECTED POEMS OF EZRA POUND (New Directions)

BIBLIOGRAPHY: (General)

Hollander, John — MODERN POETRY: ESSAYS IN CRITICISM (Oxford)

Jerome, Judson — POETRY: PREMEDITATED ART (Houghton Mifflin)

Nathan, Norman — JUDGING POETRY: (G.P. Putnam's Sons)

Robinson, James K. & Walter Rideout — A COLLEGE BOOK OF MODERN VERSE (Harper & Row)

Shapiro, Karl — PROSE KEYS TO MODERN POETRY (Harper & Row)

Smith, A. J. M. — SEVEN CENTURIES OF VERSE (Scribner's

Untermeyer, Louis — MODERN AMERICAN AND MODERN BRITISH POETRY (Harcourt, Brace and World)

Wheeler, Charles B. — THE DESIGN OF POETRY (Norton)

BIBLIOGRAPHY ON INDIVIDUAL AUTHORS:

In addition to variou editions and collections of the authors' works, biographies or autobiographies are available for each The student should slso consult the TWENTIETH CENTURY VIEWS collections on Hopkins, Yeats, and Lorca, and A READER"S GUIDE TO T. S. ELIOT by George Williamson (Noonday Press.)

Date: AY 1971-1972
Syllabus Prepared by:
English Department

SYLLABUS

COURSE TITLE & NUMBER: CSC 311 Five American Novels Credits 3

CATALOGUE DESCRIPTION: This course will read at length the work of a few outstanding American authors. Other writers and common themes in American literature will also be discussed, but the course will stress the work of these writers. It is proposed tentatively that the main figures will be Twain, Melville, Hemingway, Fitzgerald, and Faulkner.

PROPOSED READING:

Mark Twain: The Innocents Abroad, Huckleberry Finn. A Connecticut Yankee in King Arthur's Court

Herman Melville: Moby Dick, White Jacket

Ernest Hemingway: The Sun Also Rises, For Whom the Bell Tolls, Across the River and Into the Trees, The Old Man and the Sea.

F. Scott Fitzgerald: This Side of Paradise, The Great Gatsby, Tender is the Night, Tales of the Jazz Age.

William Faulkner: The Sound and the Fury, Light in August, Go Down Moses.

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Coghlan

SYLLABUS

COURSE TITLE & NUMBER: CSC 304 Great Directors & Their Films
Credits 3

A course which will examine the contemporary thesis that the film director as author or "auteur" is the sole creative artist of consequence in the art of the cinema.

COURSE AIMS: The course will take either of the following directions:

a. A viewing of a film of each of the directors listed below, or
b. A viewing of several films of a small group of directors chosen from the list below:

1. Sergei Eisenstein
2. Francois Truffaut
3. Alfred Hitchcock
4. Jean-Luc Godard
5. Federico Rollini
6. Orson Welles
7. Alan Rosnais
8. John Houston
9. Andrzej Wadja
10. Luis Bunuel
11. Michelangelo Antonioni
12. Ingmar Bergman
13. Akira Kurosawa
14. Max Ophuls
15. Statajit Ray

COURSE METHOD: Screening of films. Seminar discussions and analyses.

TEXTS:

1. Interviews with Film Directors. Andrew Sarris, editor.
2. Scripts of films viewed. Many of these are published in a series by Simon and Schuster.

BIBLIOGRAPHY:

Film World, Ivor Montague
Film: An Anthology, ed. Daniel Talbot
People Who Make Movies, Theodore Taylor
The New American Cinema, Gregory Batticock
Film Editing, Karel Reisz

Date: AY 1971-1972
Syllabus Prepared by:
Mr. Thornton

SYLLABUS

COURSE TITLE & NUMBER — CSC 451 Philosophy of Art Credits 3

CATALOGUE DESCRIPTION: — The study of important contributions to aesthetic theory and the philosophy of art in the writings of Plato, Aristotle, Kant, Tolstoy, Bell, Freud, Kris, and Wittgenstein. Special consideration will be given to the function of language and to psychoanalytic theory as ways of understanding art, the artist and his audience.

COURSE AIMS: — To provide a philosophical foundation to the understanding of art and to develop an accuracy in the use of language in discussions about art.

COURSE CONTENT: — A lecture, study and class discussion of the philosophical writings listed above as well as the context in which these remarks occur; their author's time, main concerns, and other philosophical works. The course develops along analytic rather than chronological lines and approaches questions of aesthetics from contrasting points of view and points in time.

TEXTS:

Plato; Greater Hippias, Ion, The Republic - X, Trans. B. Jowett/ var. pub.

Aristotle; The Poetics, Trans. L.J. Potts / Cambridge Univ. Press

Kant; Critique of Judgement, Trans. J. H. Bernard / Hafner Pub. Co.

Tolstoy; What is Art?, Trans. A. Maude / Bobbs Merrill Co.

Bell, Clive; Art, / Capricorn, G. P. Putnam's Sons

Freud; Civilization and Its Discontents / Hogarth Press

Kris, Ernst; Psychoanalytic Explorations in Art / Schocken Books

Wittgenstein; Lectures and Conversations on Aesthetics, Ed. C. Barrett / Univ. Calif. Press
Ref. Philosophical Investigations, Trans. G.Anscombe / Macmillan

Date: AY 1971-1972
Syllabus Prepared by:
Critical Studies Staff.

SYLLABUS

COURSE TITLE & NUMBER: CSC 400 Directed Study Credits 3

CATALOGUE DESCRIPTION: An opportunity for Seniors to read widely in some areas of literature without the structure of time restriction of a class meeting.

COURSE AIMS: Subject to the approval of a faculty member, the student can plan an outline of work enabling him to explore in depth an area of literature of interest to him.

COURSE CONTENT:

1) Bi-weekly meetings

2) Several short papers and one research paper for discussions and grading.

SAMPLE PROBLEMS: Novels of Henry James
Contemporary Black Literature

TEXT: Determined by subject matter.

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Hellerstein

COURSE TITLE & NUMBER: CSC 309 Satiric Mode (Continued) Credits 3

SAMPLE PROBLEMS: One of the papers might be on business ethics, as seen in Dead Souls and Tono Bungay, and its relationship to present day American life or to morality in general.

TEXT: The texts are all in paperback, from various publishing companies. Norton editions, with footnotes and critical material, will be used for Candide and Gulliver's Travels.

BIBLIOGRAPHY:

Candide, Voltaire
Jonathan Wild (or Joseph Andrews), Henry Fielding.
Gulliver's Travels, Jonathan Swift.
Dead Souls, Nicolai Gogol.
Tono Bungay, H. G. Wells.
The Confessions of Felix Krull, (Thomas (Mann.)
Catch 22, Joseph Heller

The outside critical reading done will depend on the paper being written. The reading might be factual, such as in history of a period of time in a particular country.

Date: AY 1971-1972
Syllabus Prepared by:
Mrs. Hellerstein and Mr. Movitz

SYLLABUS

COURSE TITLE & NUMBER: CSC 301 Documents of Modern Art Cr. 3

CATALOGUE DESCRIPTION: Major documents of 20th century artists are studied for their historical, literary, aesthetic, formal, social, and political significance.

COURSE AIMS: There will be four categories of discussion: formal, philosophical, social, psychological. We will be examining personal statements (journals), personal esthetic philosophies, group manifestoes, literature related to art and to major art movements.

COURSE CONTENT:

I. Cubism: slides and discussion
II. Futurism: Marinetti's manifesto and poems; slides and discussion.
III. Expressionism: Kandinsky, "Reminiscence" slides.
IV. Expressionism: Constructivists
V. Expressionism: Suprematists
VI. Neo-plasticism - Mondrian; De Styl and Van Doesburg
VII. German Expressionism - Beckmann, Kokoschka
VIII. Reading Plays
IX. DADA Manifesto and DADA plays
X. Paul Klee and Hans Hoffman
XI. Surrealism and Surrealist plays
XII. Journal will be kept through the semester and each student will write a philosophical or analytical paper.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Amirian

SYLLABUS

COURSE TITLE & NUMBER CSD381 Dynamics of Mental Health Credits 3

CATALOGUE DESCRIPTION: A study of the dynamic factors motivating the behavior leading to a mentally healthy personality. A study of abnormal personalities for contrast. A study of frustrations and anxieties and their proper resolutions. A study of the ego and its mechanisms of defense. In short, a study of the many factors involved in the development and acceptance of our adequate self-concept is the main direction. This course will take.

COURSE AIMS: The development and acceptance of an adequate self-concept is the major objective of this course.

COURSE CONTENT: Lecture materials based on reading assignments will be combined with open classroom discussions of personality problems and their wholesome resolution's. A survey of personality theories with an emphasis on the psychoanalytic interpretations of personality will be covered. A survey of the various psychotherapies currently in use will also be made. The course will require each student to write a research paper centered around one of his own major personality problems. Hopefully, the insight gained from this involvement will lead him toward an acceptable solution of that problem.

TEXT: Ego and Self, by Percival M. Symonds.

REFERENCES:
The Ego and the Mechanisms of Defense, by Anna Freud.
Dynamics of Psychotherapy, The Psychology of Personality Change, by Percival M. S ymonds.
The Quiet Furies, By Elton B. McNeil
The Inner World of Mental Illness, by Bert Kaplan.
Theories of Personality, by Calvin S. Hall and Gardner Lindzey.
Motivation and Personality, by Abraham Maslow.
Toward Self-understanding, by Daniel Malamus.
Personal Adjustment, An Approach through the Study of the Healthy Personality, by S. M. Jourard.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Paul Shea

SYLLABUS

COURSE TITLE & NUMBER: CSD343 Creativity: Its Nature & Nurture
Credits 3

CATALOGUE DESCRIPTION: A theoretical examination of the creative process in a diversity of fields, and an exploration of the fostering of creativity through management of the individual's internal and external environment. Topics will include the psychology of creativity, case studies, individual guidelines, the influences of the physical and social context, and the fostering of individual creativity within family, school, and society. A social sciences approach to the career of artist and the art educator.

COURSE AIMS: (List or describe the aims and objectives for the course.)
The objectives of this course are to (1) acquaint the student with theories concerning the nature of creativity and (2) further his understanding of how to apply the knowledge of the social sciences in fostering individual creativity.

COURSE CONTENT: (Topical sequential outline of the content of the course. This should be specific, and is essentially a very condensed abstract in outline form.)

I. The Nature of Creativity
   1. Conscious and unconscious processes
   2. The symbolic process

II. The Nature of Creativity
   1. Case studies in creative genius
   2. Individual guidelines
   3. The physical and social context
   4. Education: The fostering of individual creativity within family, school, and society.

Sample problems: (List or describe here some of the class problems to illustrate the kind of experiences the students are involved in.)
Each student will do an individual library research or demonstration project in depth, focusing on an aspect of the course that particularly interests him. In class, students will apply the theoretical material to the individual creative careers of others and themselves.

Date: AY 1971-72
Syllabus Prepared by:
Dr. Paul Shea

SYLLABUS (continued) CSD343 Creativity: Its Nature & Nurture Credits 3

Sample Problems (cont.)
Education majors will focus on the application of creative theory to their anticipated responsibilities.

REFERENCES:

No one text is available for this course. Readings will be assingned in the six books on the accompanying sheet.

BIBLIOGRAPHY:

Attach a copy of the bibliography for the course.
A beginning of a bibliography is attached. It will be worked up to include references in each of the categories indicated in the outline of the course.

Creativity: Its Nature and Nuture:
Assigned readings will be from the following books:

Arthur Koestler. The Act of Creation, Macmillan, 1964. Also Dell PB.
Gardner Murphy. Human Potentialities, Basic Books, 1958.
Clemens E. Benda. The Image of Love, Free Press of Glencoe, 1961. Chapters 3, 4, and 5: The Dynamics of the Unconscious; Language and the Anatomy of Consciousness; Imagery, Scientific Objectivity and Creativity.
A. D. Moore. Invention, Discovery, and Creativity, Doubleday, 1969. Also Anchor Books PB.
Brewster Ghiselin, Ed. The Creative Process. University of California Press, 1952. Also Mentor Books PB.
Viktor Lowenfeld and W. Lanbert Brittain. Creative and Mental Growth, Macmillan, 1964. (Fourth Ed.)
Bibliography (Incomplete)
Harold Taylor. Art and the Intellect, The Museum of Modern Art, 1960.
Edgar Stern Family Fund, Recognition of Excellence: Working Papers of a Project. Free Press of Glencoe, 1960.
Alexander Lowen. Pleasure A Creative Approach to Life, Lancer Books, 1970
Saturday Review. What-I Have Learned: A Collection of Auto-biographical Essays by Great Contemporaries. Simon and Schuster, 1968.
Sylvia Ashton-Warner. Teacher. Simon and Schuster, 1963.

Date AY 1971-72
Syllabus Prepared by
Dr. Paul Shea

SYLLABUS (continued) CSD Creativity: Its Nature & & Nurture Credits 3

Bibliography (Incomplete)

Edmund Carpenter and Marshall McLuhan, Eds. Explorations in Communication, Beacon Press, 1960

Kevin Lynch. The Image of the City. M.I.T. Press, 1960.

Bernard Berelson & Gary A. Steiner. Human Behavior. Harcourt, Brace & World, 1964.

William Glasser. Schools Without Failure. Harper & Row, 1969.

Lawrence Kubie. Neurotic Distortion of the Creative Process. University of Kansas Press, 1958.

Date: AY 1971-72
Syllabus Prepared By:
Dr. Amiriam

SYLLABUS

COURSE TITLE & NUMBER: CSD358 Psychology of Perception Credits 3

CATALOGUE DESCRIPTION: A study of the sensed with an emphasis on vision and hearing. A study of perception and the phenomenon of perceptual constancy. A consideration using the gestalt approach of the laws governing the perception of form, size, space, motion, and figure-and ground, and the implications of these within the area of industrial design. Finally, an introduction, through a few selected experiments interspersed throughout the course, to the scientific approach to problems of perception.

COURSE AIMS: To give the student a background that will enable him to approach problems of perception in an objective manner. To enable the student to evaluate meaningfully the experimental findings of others, and relate these findings to his own work in industrial design.

COURSE CONTENT:

1. Reading assignments: Text, Morgan and King, Introduction to Psychology, 3rd. ed. Chaps. 8) Sensory Processes and Vision; 9) Hearing and Other Senses; 10) Perception; 11) Psychological Measurement; 18) Psychology in Industry.
2. Classroom discussions of the above.
3. Additional lectures on the Gestalt approach to the perception of form, size, space, motion, figure-and-ground.
4. A minimum of three experiments, involving 1) the kinesthetic sense, 2) the effective value of colors, 3) and the vestibular sense will be performed and written up by each member of the class. These experiments will be interspersed among the above items 1, 2, and 3, at their appropriate times.
5. Statistical concepts and data sufficient to enable the students to write up the experiments will be presented to the class at appropriate times.

TEXT: Introduction to Psychology, 3rd. ed., by Morgan and King.

REFERENCES: Gestalt Psychology by Wolfgang Kohler
Experimental Psychology by Woodworth and Schlosberg

Date: AY 1971-72
Syllabus Prepared by:
Dr. Amirian

SYLLABUS (continued) CSD358 Psychology of Perception
Credits 3

BIBLIOGRAPHY:

NOTE: All books on this list may be obtained at our own M.C.A. library.

Sensation and Perception in the History of Experimental Psychology - E.G. Boring.

Great Experiments in Psychology - H. E. Garrett.

Vision and Visual Perception - Clarence H. Graham.

Color in Business, Science, and Industry D. B. Judd.

Perception and Aesthetic Value - H. N. Lee.

Light, Colour, and Vision - Yves LeGrand

Experimental Psychology: an introduction Leo Postman and J. Egan.

Parapsychology: Frontier science of the mind - J. B. Rhine.

Date: AY 1971-1972
Syllabus Prepared by:
President Nolan

SYLLABUS

COURSE TITLE — C.S. D251 Mathematics for Design - 3 Cr.

CATALOGUE DESCRIPTION:

Approximately two-thirds of the course will be devoted to analytic geometry, with emphasis on visual and geometric developments and a minimal concern for analytic formalisms. A brief review of algebraic operations will be followed by development of the concepts of coordinate systems, loci, conic sections (line, circle, parabola, etc.) and their corresponding 3-dimensional forms (paraboloids, ellipsoids, hyperboloids, etc.). The fundamental theories of regular space-filling modules, for both two-dimensional and three-dimensional spaces, will be covered. Emphasis will be placed on the underlying logic of simple geometric form, methods for direct construction and parametric design problems.

The remainder of the course will illustrate the use of mathematical methods in contemporary design activities such as computer-aided design, systems modeling, and operations research. Specialized mathematical subjects related to such activities - probability theory, game theory, parametric modeling, queuing theory, etc. - will be introduced conceptually and illustrated by field problems.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
President Nolan

SYLLABUS (Cont'd.)

REFERENCES & RESOURCES: MATHEMATICS FOR DESIGN - 3 Credits
C.S.D. 251

Paperbacks

Mathematics Tables and How to Use Them, Edited by Bradley V. Smith, Bantam Books, 1964

Understanding Mathematics with Visual Aids, L. A. Kenna, Littlefield Adams & Co., 1962

Hard Cover

Entropy & Art, Rudolf Arnheim, Univ. of California Press, 1971

Flatland, Edwin A. Abbott, Barnes & Noble, Inc., 1963

Geometry and The Imagination, D. Kilbert & S. Cohn-Vossen, Chelsea Publishing, 1952

System, Structure & Experience, E. Laszlo, Gordon & Breach, 1969

Three-Dimensional Design, R.K. Thomas, Reinhold, 1969

Mathematical Models, H. M. Cundy & A.P. Rollett, Oxford Univ. Press, 1961

Solid Analytical Geometry, A. Albert, McGraw-Hill, 1949

Multi-Sensory Aids in the Teaching of Mathematics, National Council of Teachers of Mathematics 18th Yearbook, Columbia Univ. Teachers College, 1945

Engineering Mathematics Handbook, J. J. Tuma, McGraw-Hill, 1970

Visual Topology, W. Lietzmann, American Elsevier Publishing Co., 1969

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS

COURSE TITLE: CSD 358 Psychology of Perception

CATALOGUE DESCRIPTION: A study of the senses and the process leading to their perception. A study of the laws governing the perception of form and size, space, motion, and figure and ground, using a Gestalt approach. A study of human motor activities and related problems in industrial design. Finally, an introduction through a few selected experiments to the scientific approach to problems of perception.

COURSE AIMS: To give the student a background that will enable him to approach problems of perception in an objective, scientific manner. To enable the student to evaluate meaningfully the experimental findings of others, and relate these findings to his own work in industrial design.

COURSE CONTENT:

1. Reading assignments: Text, Morgan and King, Introduction to Psychology, 3rd ed. Chaps. 8) Sensory processes and Vision; 9) Hearing and Other Senses; 10) Perception; 11) Psychological Measurement; 18) Psychology in Industry.

2. Classroom discussions of the above.

3. Additional lectures on the Gestalt approach to the perception of form, size, space, motion, figure, and ground.

4. A minimum of four experiments, involving 1) the kinesthetic sense; 2) the effective value of colors; 3) the vestibular sense; and 4) space (depth) perception, will be performed and written up by each member of the class. These experiments will be interspersed among the above items 1, 2, and 3, at their appropriate times.

5. Statistical concepts and data sufficient to enable the students to write up the experiments will be presented to the class at the appropriate times.

TEXT: Introduction to Psychology
by Morgan and King.

REFERENCES: Gestalt Psychology
by Wolfgang Kohler

Experimental Psychology
by Woodworth and Schlosberg

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS

COURSE TITLE & NUMBER: CSD 380 Educational Psychology Credits 3

CATALOGUE DESCRIPTION: A study of the psychological nature of learning, of the essential components of teaching-learning situations, of teacher-pupil characteristics and interactions of individual differences, of problem solving and creativity, of motivation, and of evaluative methods.

COURSE AIMS: The preparations of teachers who not only are familiar with teaching techniques and methods who also see themselves functioning in the light of a larger social setting, namely the culture in which they find themselves and to which they are ultimately responsible.

COURSE CONTENT: (One textbook and two books of readings are required. The text is on educational psychology. Assignments in this are accompanied with collateral reading assignments in a book of readings in educational psychology. The other book of readings is the book Social Foundations of Education. For this book only, a 4" by 6" card summarizing the content of each article read is required of every student. The procedure of the course is to alternate class meetings with the presentation of textbook materials in one session and an open seminar-like discussion of the content of articles read in the next session. The free and open interchange and discussion by all of the topics and ideas covered is encouraged. In the following sequential presentation of "course content" the material of the textbook is presented first, with the "Foundations" material listed after.)

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSD 380 Educational Psychology (Cont'd.)

TEXT:

A. Essential components of teaching-learning situations.
Human abilities and teaching-learning processes.
Maturation and learning.
Factors affecting efficiency of teaching-learning processes.
Pupil characteristics and efficiency of learning.
Intellectual, physical, effective.
Home background and social class.
Learning readiness.
Limits of learning.
Teacher characteristics and efficient pupil learning.
Class interaction and efficient pupil learning.

B. Achieving learning outcomes efficiently.
Cognitive learning outcomes.
Facts and concepts.
Problem-solving and creativity.
Attitudes and values.
Personality integration and Character.
Principles for personality integration.

C. Desirable conditions for efficient learning.
Motivation.
Human needs.
Goals and goal-setting.
Cooperation and competition.
The nature of interests.
Principles of motivation.
Retention and transfer.
Remembering and forgetting.
Problems of transfer.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER — CSD 380 Educational Psychology (Cont'd.)

TEXT: I

C. (Cont'd.)

Providing for individual differences.
- Gifted and talented children.
- Slow-learning and mentally-retarded children.

New trends in the learning situation.
- Television instruction.
- Teaching machines.
- Instructional teams.

D. Evaluation and measurement.
- Standardized tests.
- Purposes of evaluating and measuring.
- Characteristics of a good evaluation procedure.
- Characteristics of standardized tests.
- Teacher-made tests and informal evaluation procedures.
- Observation and rating.
- Paper-and pencil objective tests of achievement.
- Essay tests.
- Projective techniques.

TEXT: II

(The Social Foundations of Education)

Part I The School as a Social Institution.

Education and culture.

School and community.

Education and social groups.
- Organized interest groups.
- The family.
- Classroom and youth groups.

Education and welfare levels.
- Social class and welfare levels.
- Welfare levels as a factor in crime and delinquency.
- Income and child development.
- The impact of class, ethnic groups, and welfare levels on the school.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

TEXT: II (Cont'd.)

Part II American ideals and conflicts and the social function of the school.

The democratic tradition.
Legal and substantive equality.
Freedom and effective choice.
Liberty in relation to government.
Freedom of conscience and expression.
Roots of confusion and conflict in American beliefs.
The impact of technological change.
The shift to impersonal relationships.
The problem of education in a transitional era.
Confusion and drift in American life.
Conflict in American values.
Social integration in the United States.
The present dilemma of education.
Controversial issues and the educator.
Contrasting concepts of the social role of the school.

Part III Social aspects of school organization and pedagogical method.
The social control of the school.
How to deal with controversy in the classroom.

Part IV Social aspects of the teaching profession.
Barriers to the professionalization of teachers.
How the American teaching profession is organized.
Academic freedom and the educational profession.
A code of ethics for the teaching profession.

TEXT:

Learning and Human Abilities: Educational Psychology. Herbert J. Klausmeier, Harper and Row, 1961.
Readings for Educational Psychology. W. Fallagar, Hal Lewis, and Carroll Cumbee, editors, Thomas V. Crowell Co., 1964.
Social Foundations of Education. Stanley, Smith, Benne, and Anderson, Henry Holt and Co., 1956.

(Continued)

Date: AY 1971-1972
Syllabus Prepared by:
Dr. Amirian

REFERENCES:

All three are books of readings.
Educational Psychology. Charles E. Skinner, editor, Prentice-Hall, 1959.
Educational Psychology. Ellis Batten Page, editor, Harcourt Brace and World, 1964.
Human Learning in the School. John P. DeCecco, Halt, Rinehart and Winston, 1963.

BIBLIOGRAPHY:

From the attached list of psychology books in the M.C.A. Library each student selects a book appropriately related to the field of education and uses this for his book report, an assignment given during the second semester. In his report he is asked to present a summary of the content, a critical analysis of the subject matter, and to state in what way he feels it can help in his teaching.

Date: AY 1971-72
Syllabus Prepared by:
Walter Compton

SYLLABUS

COURSE TITLE & NUMBER: CS History of Western Music Credits 2

CATALOGUE DESCRIPTION: "A survey of the development of music from Gregorian chant to the present day, concentrating on the greatest masters. No previous musical experience required."

COURSE AIMS: Through listening and discussion, this course hopes to instill an interest in great music, as well as develop critical appreciation of good and bad performance.

COURSE CONTENT: The course will begin with single voice Gregorian chant and briefly show its development into first polyphony. Then it will treat with as much depth as time allows---Josquin des Pres, Palestrina, Monteverdi, Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven, Schubert, Berlioz, Chopin, Brahms, Bruchner, Wagner, Mahler, Strauss, Stravinsky, Schoenberg, Bartok, and Stockhausen. Also, possibly an examination of current rock music.

TEXT: The History of Western Music,
Donald Jay Grout
W. W. Norton, New York, 1960

REFERENCES & RESOURCES

Also, readings in Tovey, Stravinsky's Poetics in Music and essays found in Leroy Ostransky's anthology The World of Music.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: CP130-1 Attitudes and Experiences Seminar
Credits 6

CATALOGUE DESCRIPTION: Attitudes and experiences seminar is designed to help student become aware of and expand their attitudes and ideas about art and also self.

The seminar's experiences will result from wide ranging activities varying and extremely flexible according to individual students, group nature and teacher inclinations. So content is indeed flexible but all problems will be directed to the above goals. Most problems will be affective in nature with many possible right or good solutions. A phenomenological approach will be employed. Content will vary from exercises, readings, to games, trips and projects.

COURSE AIMS:

1. To identify student existing boundaries of art and expand them.
2. To help the student to become more selective and self motivating.
3. To encourage positive peer relationship.
4. To encourage experimentation and flexibility.

COURSE CONTENT: The seminar's experiences will result from wide ranging activities varying and extremely flexible according to individual students, group nature and teacher inclinations. So content is indeed flexible but all problems will be directed to the above goals. Most problems will be affective in a nature with many possible right or good solutions. A phenonenological approach will be employed. Content will vary from exercises , readings, to games, trips and projects.

Sample Problems:

Keeping journals of various kinds, ie., memory notebook, dream journals, sketchbooks, idea book.
Use of accident, synchronous events.
Exploration of ways of seeing or conceiving environmental change problems.

TEXT: Readings established by each instructor according to his direction; various paperbacks, periodicals, etc.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: CP100 2-Dimensional Theory Credits 3

CATALOGUE DESCRIPTION: A 2 dimensional studio-seminar course incorporating seminar classes in basic 2 dimensional theory with projects involving practical applications of those theories. While project orientations will be initiated by the instructor the end productions will be selected or modified by the students with the aim of fostering explorative educational experience with a wide variety of solutions and exposure to creative process. (Painting, Drawing, Graphic Design, Printmaking, Industrial Design, Fashion Design, 2D Photography).

The course content is intended to follow a logical progression of explorative experiences in basic 2D concepts. (i.e. line shape, color, form, space) by defining and illuminating those concepts in seminar classes. From those seminar discussions the projects will evolve as a variety of explorations intended to expose to a wide variety of ideas leading to perceptual awareness and creative responses in each student.

I. Line:
Directional Lines (vector forces)
Line Variations
Textures, Texture variations and Texture zones
Texture illusions
Line Tones - Line Values
Surface modulation - in line
Tools and Techniques

II. Shape
Integral shapes, multiple shape compositions.
Related shapes and the evaluation of related shapes.
Shapes inventions
Balance - symmetry - Dynamic Symmetry - eccentricity
Movement and directional shapes
Tension, overlapping and bleeding shapes
Archtypal shapes
Shape Classifications - Geometric, Organic, Pop, Funk and Symbolic.
Shape illusions.

Date: AY 1971-72
Syllabus prepared by
Core Program

SYLLABUS (continued) CP100 2Dimensional Theory

CATALOGUE DESCREPTION:

III. Color:
Basic color concepts - analogous colors - complimentary colors.
After images
Interpenetrating color fields
Theories of interaction (types of contrast)
Symbolic colors
Color and form
Color and space
Color illusions

IV. Form:
Flat color form composition
Modelled forms (in color)
Surface modulation
Natural and Geometric forms
Symbolic forms
Form and space
Form illusions

V. Space:
2-D composition and space organization
Vignetted space
"Figure-ground" relationships
Positive - Negative contrasts
3-D space concepts
Basic perspective theory

BIBLIOGRAPHY:

Albers, Josef, Interaction of Color, New Haven; Yale University Press, 1963.

Arnheim, Rudolf, Art and the Visual Perception, Berkeley; University of California Press, 1957.

Battock, Gregory (ed.), The New Art, New York; E. P. Dutton and Co., Inc., 1966.

Collier, Graham, Space, Form, and Vision.

de Saumarez, Maurice, Basic Design, Great Britain; Studio Vista Ltd., 1964.

Gombrich, E. H., Art and Illusion, New York; Bollingen Foundation, 1965.

Lucie-Smith, Edward, Late Modern, New York; Frederick A. Praeger, Publishers, 1969.

Kepes, Gyorgy, Module Proportion Symmetry and Rythm, New York; George Braziller Inc. 1965.

Spiller, Jurg, (ed.), Paul Klee: The Thinking Eye, New York George Wittenborn Co., 1961.

Kepes, Gyorgy, Structure in Art and in Science, New York; George Braziller Inc., 1965.

Date: AY 1971-1972
Syllabus prepared by:
Mr. Burgess

SYLLABUS

COURSE TITLE & NUMBER: CP-100
2-D Theory (elements and contexts) 3 cr/

CATALOGUE DESCRIPTION: A 2-D Studio-seminar course incorporating seminar classes in basic 2-D theory with projects involving practical applications of those theories. While project orientations will be initiated by the instructor, the end productions will be selected or modified by the students with the aim of explorative educational experience with a wide variety of solutions and exposure to creative process.

COURSE CONTENT: The course content is intended to follow a logical progression of explorative experiences in basic 2-D concepts (i.e., line, shape, color, form, space) by defining and illuminating those concepts in seminar classes. From these seminar discussions the projects will evolve as a variety of explorations intended to expose to a wide variety of ideas leading to perceptual awareness and creative responses in each student.

SAMPLE PROBLEMS:
1. Texture zone drawing
2. Invented shape compositions.
3. Reversing - positive negative contrast problem
4. Complimentary contrast experiments.

COURSE AIMS:
1. to improve the students capacity to perceive and logically utilize the basic concepts of 2-D art theory.
2. to familiarize the student with a variety of solutions and commonly employed in 2-D problem solving.
3. to encourage independent thought and expand creative responses to 2-D problems.

Date: AY 1971-72
Syllabus Prepared by:
Core Program:

SYLLABUS

COURSE TITLE & NUMBER: CP101 3-Dimensional Theory Credits 3

CATALOGUE DESCRIPTION: 3D THEORY (Form and organizations)

The 3D Theory course is a studio seminar designed to help those students interested in scuptural and environmental arts and various dimensional design areas to develop various ways of perceiving, thinking about and creating forms and how they are organized and realized in space.

This studio seminar will be built around basic perceptual and manual exercises using various materials (i. e. wood, blocks, clay, film etc.), projects and notebooks designed to look at the interplay of psychological and physical disposition of forms in space. The fundamental study is space in all its manifestations as they impinge upon the making activity.

References & Resources:

Bachelard	Poetics of Space
Mircea Eliade	Sacred & Profane
E. Hall	The Hidden Dimension

Date: AY 1971-72
Syllabus Prepared By:
Mr. Burgess

SYLLABUS
CP 101

COURSE TITLE & NUMBER: 3D Theory (forms and organizations) Credits 3

COURSE DESCRIPTION: The 3D Theory course is a studio seminar designed to help those students interested in sculptural and environmental arts and various dimensional design areas to develop various ways of perceiving, thinking about, and creating forms and how they are organized and realized in space.

COURSE AIMS:

1. To develop awareness of space and forms and how they are related and organized.
2. To develop a vocabulary to conceptualize with.
3. To expose student's to vast traditioned responses.
4. To give basic experiences as a basis to theoretical activity.

COURSE CONTENT: (Topical sequential outline of the content of the course. This should be specific, and is essentially a very condensed abstract in outline form.)

This studio seminar will be built around basic perceptual and manual exercises using various materials, (ie., wood, blocks, clay, film, etc.) projects and notebook - designed to look at the interplay of psychological and physical disposition of forms in space. The fundamental study is space in all it's manifestations as they impinge upon the making activity.

Sample problems: (List or describe here some of the class problems to illustrate the kind of experiences the students are involved in.)

1. Space enclosing structure
2. Space displacing
3. Space disclosing
4. Organic natural space.
5. Mathematical or geometric space

TEXT: By various authors

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: CP102 4-Dimensional Theory Credits 3

CATALOGUE DESCRIPTION: 4D THEORY (durations and transformations)

This studio seminar will introduce students to the basic forming capacities inherent in our perception of time. It will develop from various simple exercises and projects looking at and working with the meaning of time in the creative act and work. It will concentrate upon the material of perception, memory and art. — Photography, Environmental Design, Landscape Architecture, Mirage.)

References & Resources:

Jung: Man & His Symbols
S. Tommlin: Discovery of Time

Date: AY 1971-1972
Syllabus Prepared by:
Mr. Burgess

SYLLABUS

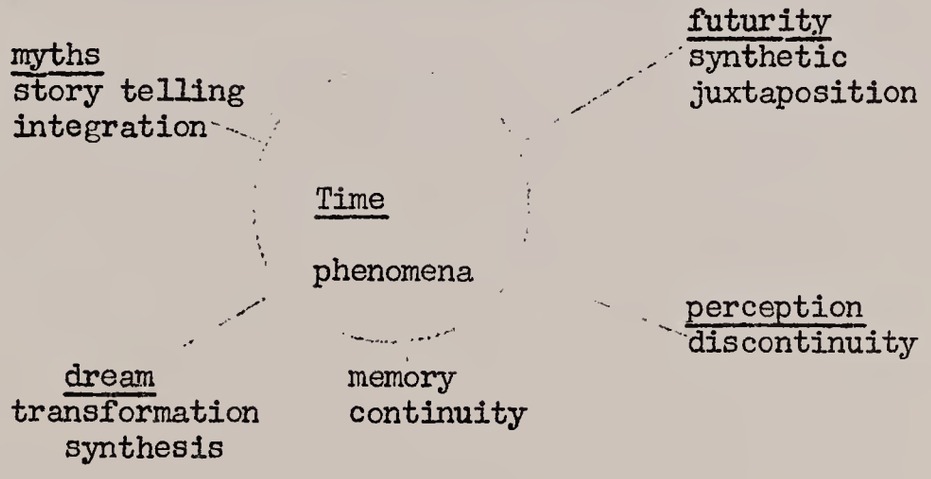
COURSE TITLE & NUMBER: CP 102 4-D Theory (durations and transformations)

CATALOGUE DESCRIPTION: This studio seminar will introduce students to the basic forming capacities inherent in our perception of time. It will develop from various simple exercises and projects looking at and working with the meaning of time in the creative act and work. It will concentrate upon the material of perception, memory and art.

COURSE AIMS:

1. To develop meaningful way of examining and understanding the role of time within the meaning of the creative acts.
2. To develop a limited and useful vocabulary with which to think about such problems.
3. To encourage the explorations of realms usually not explored.

COURSE CONTENT:



SAMPLE PROBLEM:

1. 1. log of experiences with time changes and shifts.
   2. memory in the creative act, (Fellini, Elliot, Jung)
   3. alterations in time perception (slow motion, speed, space, etc.)

TEXT: Readings by Jung, Freud, Kubler, Olsen, Eliade, Eliade, Merlean, Ponty.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

Credits 3

COURSE TITLE & NUMBER: 102 4D (tools - materials and processes - Workshop)

CATALOGUE DESCRIPTION: This course is designed to introduce students to the tools equipment and methods, processes and procedures of film, video tape, and sound. Its chief aim is to develop a general awareness and competance in these areas.

COURSE AIMS:

1. To develop specific technical skills and knowledge of tools and materials.
2. To explore creative possibilities given these techniques.
3. To develop a vocabular and terminology appropriate to these areas.

REFERENCES: To be determined by instructors.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: CP 120 2-Dimensional Materials & Process Workshop Credits 3

CATALOGUE DESCRIPTION: This workshop is designed to acquaint students with various materials (pigments, dyes, surfaces, and mediums) used in generally 2D areas extending from traditional processes to plastics.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: 2D Materials and Process Workshop CP120
Credits 3

COURSE DESCRIPTION: This workshop is designed to acquaint students with various materials (pigments, dyes, surfaces, and mediums used in generally 2D areas extending from traditional processes to plastics.

COURSE AIMS:

1. To acquaint students with a wide variety of media and processes.
2. To develop an awareness of the expressional potential of these.
3. To develop a knowledge of their best use.
4. To develop a vocabulary in relation to these media.

COURSE CONTENT: Specific content and problems to be defined by the instructor. I could provide but do not wish to foreclose.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: CP121 3D Tools, Materials, and Processes Workshop
Credits 3

CATALOGUE DESCRIPTION: This course is designed to develop knowledge of tools, both hand and powered, and processes used in forming wood, metals, and plastics. It will include the study of the nature of these materials and how they are formed and framed into structures.

COURSE AIMS:
1. To explore several materials (wood plexiglass, sheetmetal.)
2. Learning the tools and their processes and fastening proceedures.

COURSE CONTENT: Design and assemble project - in metal
in wood
in plastic.

SAMPLE PROBLEMS:
1. Create a box like sculpture by means of hand or power sawing, butting, nailing and surface finishing.
2. Create a plexiglass construction using sheet, rod tubing oe preformed shapes.

REFERENCES: "Complete woodmaking handbook." "Sheet Metal layout." Leo Mayer.

"Working with Plexiglass."

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: CP121 3 Dimensional Materials & Process Workshop
Credits 3

CATALOGUE DESCRIPTION: This course is designed to develop knowledge of tools, both hand and powered, materials and processes used in forming wood, metals, and plastics. It will include the study of the nature of these materials and how they are formed and joined into structures.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Burgess

SYLLABUS

COURSE TITLE & NUMBER: CP122 4D Materials, Tool and Processes Workshop
Credits 3

CATALOGUE DESCRIPTION: This course is designed to introduce students to basic tools, equipment materials, processes and proceedures in the media of film, video tape and sound.

COURSE AIMS:

1. To develop a general awareness of possibilities and techniques in the areas of T.V. film, and sound.
2. To introduce students to basic concepts, limitations, and work in those fields.
3. To prepare them for more specialized work at 2nd year level.

COURSE CONTENT: The content of this course is an exploration of possibilities within these media through various basic problems. It includes 3 basic activities: skill competence with machinery and its maintenance and use, exploration of expressive possibilities, and some exposure to work with these media and the concepts most relevant to T.V., film, and sound (ie. duration, rhythm, repetition etc.)

REFERENCES & RESOURCES Various technical manuals - various 8mm loops on tech. proce[illegible]es.

Silence	J. Cage
Notations	J. Cage
Waves & the Ear	W. A. Bergeijk
	J. Pierce
	E. David
Genesis of a Music	H. Parch
Periodical - Synthesis	

SYLLABUS (Cont'd.)

COURSE TITLE & NUMBER: CSC 100 Written Communications (Continued) Cr. 3

COURSE CONTENT:

Week	Wassen	Baker
12-14.	Chapter 9 (Baker)	Research Paper
15.	Final test and a short research paper. Evaluation and assessment of writing development.	

SAMPLE PROBLEMS: Requirements: One theme per week, content based on subjects suggested in Wesson, correlated with specific structural developments as exploited in Baker.
All themes will be revised unless otherwise indicated, by the instructor.
Folder of themes will be kept for review at mid-term and final and at any time at request of instructor.
Theme and revision must be clipped together and will be kept on file by the instructor.

TEXT: John M. Wassen, Subject and Structure, 2nd ed., L.B. Sheridan Baker, The Practical Stylist, Thomas V. Crowell.

REFERENCES: Kate Turabian, Manual of Style.
Merriam-Webster Collegiate Dictionary.
The MacMillan Handbook of English.
Stories from Six Authors, Edited by Buckler and Sklare, McGraw-Hill, 1960.

BIBLIOGRAPHY: A bibliography is not needed for the students in a course of this sort.

Date: AY 1971-1972
Syllabus Prepared by:
John Butler

SYLLABUS

COURSE TITLE & NUMBER: CSC 100 Written Communications Cr. 3

CATALOGUE DESCRIPTION: The writing of correct and effective English. Emphasis upon enlarging the student's vocabulary. One original theme each month in addition to weekly assignments in mechanics, rhetoric, or reading.

COURSE AIMS: Central aims: To train students to express their ideas correctly, clearly, and logically and effectively. Sub-ordinate aims: To help students correct their individual errors in mecahnics (spelling, punctuation, etc.) to review effective paragraphing and diction; to give guided practice in writing various kinds of articles and a research paper.

COURSE CONTENT:

Week	Wassen	Baker
1.	Chapter 1 - Personal Experience-Example	Thesis - Chapter 1
2.	Chapter 5 - The Method of Scientific Experimentation-Process	Structure - Chapter2
3,	Chapter 3 - Modern Man - Classification and Division.	Paragraphs-Chapter 3
4.	Chapter 2 - Education - Comparison and Contrast	Continued stress on Paragraph Structure Review, Chapter 5, Punctuation.
5.	Chapter 4 - Emotional Behavior - Cause and Effect	Chapter 4 - Sentences
6.	Chapter 6 - Language and Style - Definition	Chapter 6 - Words
7.	Week of summary and review and Chapter 8(Baker) Presentation of class papers to discussions and evaluations. Personal consultation. One hour test.	
8.	Two hours of motivation of a non-verbal nature followed by a paper.	
9.	Chapter 7 - Freedom in C omplex Society Argument.	Chapter 7 - Usage
10.	Chapter 8 - Faith in What? - Persuasion.	
11.	Chapter 9 - Where are We Heading? Evaluation	

(Continued)

Date: SY 1971-72
Syllabus Prepared by:
Miss Cohen

COURSE TITLE & NUMBER: PH 100 Photography Elective for Ist Year
2D Theory-Credits 3

CATALOGUE DESCRIPTION: Experiencing, Experimenting, Playing and Seeing with photographic means and materials. The group inter-action and involvement should be a goal. The objectives listed above can be carried out with simple and sophisticated equipment supplied by the college and such things as pinhole cameras constructed by students. Non camera experimentation should supplement the above.

Date: AY 1971-1972
Syllabus Prepared by:
Mr. Hillman

SYLLABUS

COURSE TITLE & NUMBER: PM 100 Printmaking Credits 3

CATALOGUE DESCRIPTION: An introduction to basic Printmaking techniques through an experimental and empirical approach to the various graphic media. The visual structure of images will be investigated using printed forms.

COURSE CONTENT AND AIMS:

1. To empirically discover the characteristics and qualities of various printmaking methods.
2. To isolate considerations of visual structure-design, color, etc. from the familiar context of drawing and painting, and to explore them in terms of printed images.
3. To introduce students to basic printmaking methods and media.

SAMPLE PROBLEMS:

1. To obtain as many transfer images as possible from found objects.
2. Take various materials wood, metal, plastics - and use these materials to print with in as many ways as possible.
3. To take each of the above materials and create a sequential series of prints, concluding with the eventual physical destruction of each material.

REFERENCES:

Chieffo, C.T., Silk Screen as a Fine Art, Rheinhold Publishing Co., 1967.
Heller, J., Printmaking Today, Henry Holt & Co., New York, 1958.
Peterdi, Gabor, Printmaking, The MacMillan Co., New York, 1959.
Rothenstein, Michael, Relief Printing, Watson-Guptill Publications.
Weddige, Emil, Lithography, International Textbook Co.

BIBLIOGRAPHY:

Erickson, J.D., & Sproul, A., Printmaking Without a Press, Reinhold Publishing Co., New York. 1966. Ivins, W.M., How Prints Look, Beacon Press, Boston.
Rathmussan, J., Printmaking with Monotype,
Rothenstein, Michael, Frontiers of Printmaking.

Date: AY 1971-72
Syllabus Prepared by:
Core Program

SYLLABUS

COURSE TITLE & NUMBER: GD 100 Graphic Design Credits 3

CATALOGUE DESCRIPTION: Integration of all design fundamentals into graphic communicative forms for Two (2) and three (3) dimensional applications. A study of the graphic process with emphasis on expression form relationship, content and technique.

Date: AY 1971-72
Syllabus Prepared by:
Painting Department

SYLLABUS

COURSE TITLE & NUMBER: FA100 Painting Credits 6

CATALOGUE DESCRIPTION: An introduction to painting. Fundamental skills and attitudes provide the student with the ability to develop fully in his own personal direction.

Date: AY 1971-72
Syllabus Prepared by:
Painting Department

SYLLABUS

COURSE TITLE & NUMBER: FA101 2-Dimensional Drawing credits 3

CATALOGUE DESCRIPTION: An introductory drawing course related to the general aims of the CORE PROGRAM. Its puprose is to develop an increased awareness of the objective world as well as the student's expressive, subjective feelings. An emphasis on technical skills supports the student's investigations.

Date: AY 1971-72
Syllabus Prepared by:
Painting Department

SYLLABUS

COURSE TITLE & NUMBER: FA102 2-Dimensional Life Drawing credits 3

CATALOGUE DESCRIPTION: An advanced study of the figure with emphasis on gesture, movement, character, construction, and space. There is particular emphasis on drawing as a means of expression. The student is encouraged to use a variety of media as a means to individual expression.

Date: AY 1971-1972
Syllabus Prepared by:
George Greenamyer

SYLLABUS

COURSE TITLE & NUMBER: SC 100 Form & Sculpture Credits 3

CATALOGUE DESCRIPTION: This studio will explore aspects of making forms by subtractive and additive procedures. It will also pursue the concepts of space enclosing, space disposing, and space declaration. Work will be in clay, wood, stone and plaster. Various moldmaking procedures will be studied.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Gibson

SYLLABUS

COURSE TITLE & NUMBER: ID100 Industrial Design Workshop Credits 3

CATALOGUE DESCRIPTION: The exploration, examination and making fundamental structural elements of varied forms from basic materials, such as: wood, metal, plastic and synthetics. Technical skills of joining, fabricating, etc. are learned within the execution of each creative exercise.

COURSE AIMS: A creative investigation technique which enlarges the students vocabulary with experimental approaches which range from trial and error, methodology of modular form thru technological processes of forming and construction techniques.

Date: AY 1971-72
Syllabus Prepared by:
Mr. Muller

SYLLABUS

COURSE TITLE & NUMBER: PH101 4-Dimensional Photography Workshop
Credits 3

COURSE DESCRIPTION: A workshop directed toward involvement with duration, time, space and simple but poignant communication with photographic and experimentally allied extra-photographic means. The group's planned and chance involvement with time, space and sound should be a goal.
A camera owned by the student would be helpful but is not a necessity.

Date: AY 1971-72
Syllabus Prepared by
Mr. Dobereiner

SYLLABUS

COURSE TITLE & NUMBER: ED100 Environmental Design Credits 3

CATALOGUE DESCRIPTION:

By illustrated lecture, assigned readings and field trips the heightened awareness of space as vehicle for artistic expression will be presented and the imagination of the student challenged.

Students will carry out elementary design projects in 3D model form of intimate environments for their own personal use. Succeeding projects will involve progressively larger spaces for and by 2, 3, 4 and larger groups working collaboratively. The climactic project may consist of the whole class building a full scale structure within the studio or elsewhere.

To provide a basic vocabulary of design, information will also be abstracted from nature, crystallography, packing cell theory geodesics etc. The significance of this material to facts of modern technology, urban densities and the threat of totalitarianism will be explored.

Date: AY 1971-72
Syllabus Prepared by:
Karl Linn

SYLLABUS

COURSE & NUMBER: ED101 Landscape Architecture credits 3

CATALOGUE DESCRIPTION:

Trends in contemporary landscape architecture will be reviewed with emphasis on development of neighborhood meeting places, peoples parks and playgrounds.

Field work, film and slide presentation will deepen an understanding of human behavior and enable students to evaluate peoples'use of open spaces. Environmental sensitivity exercises in natural and man made surroundings will provide an experimental basis for students introduction into the design process of open spaces.

Students will grow plants and construct green spaces indoors and outdoors at the college and in their places of residence. Horticultural practices will be introduced as ecological survival strategies.

Date: AY 1971-72
Syllabus Prepared by:
Dean Nimmer

SYLLABUS

COURSE TITLE & NUMBER: CP140 Mirage/Large Glass credits 3

CATALOGUE DESCRIPTION:

Mirage is a performance oriented exploration into the nature of life processes through such means as improvisation, theatre game concept, matrixed and non-matrixed performance and limited media productions.

Mirage is meant to provide the artist with a reasonable context (motion, time, and open space) for his investigations into levels of reality which can not always be explored in two or three dimensional representation.

Date: AY 1971-72
Syllabus Prepared by:
Jean Torrisi

SYLLABUS

COURSE TITLE & NUMBER: FD101 Fashion Design credits 3

CATALOGUE DESCRIPTION: The fundamentals of the fashion figure are taught with development of basic skills in the various media and with emphasis placed on reproduction processes. An introduction to fashion layout and design is included.